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Monumental Effigies made by Bristol Craftsmen (1240–1550)

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I.—*Monumental Effigies made by Bristol Craftsmen* (1240–1550).

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Memorial figures to seven Saxon bishops carved in Doulting stone on coffin-lids are in Wells Cathedral.[1] The five earlier of these were sculptured by masons who had been engaged on the newly completed quire built by Bishop Reginald, and the leaf-carving on the canopied niches for the heads and the folds for the draperies in parallel-curved ribs give the date of 1200 for two of these effigies and a few years later for the other three. The latest two bishop-effigies show, however, that these masons or their sons, who were training themselves to become statuaries, were using stiff-leaf foliage on the slab of Bishop Dudoc's effigy, and on both are found the ripple folds of drapery, a well-known characteristic of the statues on Bishop Jocelyn's west front (1220–40), giving us the date of 1230 (pl. 1, fig. 1). We are thus enabled to study at Wells the gradual advance towards statue technique from the beginning of the thirteenth century until the death of Bishop Jocelyn in 1242, marking a stage in a local experiment of English sculpture. These thirteenth-century craftsmen of Wells show wonderful restraint as well as great simplicity, while at the same time in no way indifferent to the charm of light and flowing drapery. Their sculpture may not be as perfect and as classical as the more learned works of the great French schools of the first half of the thirteenth century, yet the work of these West Country craftsmen possesses all the essential characteristics of a fine school of English art, and their sculpture is full of spiritual feeling and marvellous tenderness. Before the time that the last statue was set up on the west front of Wells Cathedral these craftsmen had so far advanced in their art that they had become 'imagers' and were able to execute orders sent to them. For a short period they appear to have continued to work the oolite rock quarried at Doulting, which in some of its finer beds was not unlike the inferior oolite of Dundry Hill, but whether any of their sculpture was lost in the destruction of the large monastic churches in the west of

[1] *Proc. Som. Arch. Soc.* lxi, ii, 18–30; and *Archaeologia*, lxv, 95–112.

England is unknown. At any rate, the fine straight-legged effigy to Longespée, the great earl of Salisbury (pl. I, fig. 2), was made by these men about 1240 in their characteristic style of the knights on the Wells west front, and was conveyed from the Doulting quarries along a good hard road over the Downs to the cathedral church of Salisbury. Two other knight-effigies (pl. I, figs. 3, 4, 5) sculptured by these Wells imagers are in Shepton Mallet church. They are sadly mutilated, but as they are cross-legged their motive is that of the Purbeck marble knight; they are a little later than 1240, but they are sculptured from blocks of Doulting oolite and their characteristics in drapery and armour are those of the Wells imagers. These workers in Doulting freestone made another figure[1] which is now preserved in the feretory at Winchester (pl. II, fig. 5) and the thin ripple draperies place it in the same school of English sculpture.

The Wells school of art was a local development and it ends with remarkable suddenness. Who were the heirs of this splendid sculpture and where they migrated to are questions of no small importance, but it seems probable that the Wells sculptors were absorbed into the flourishing workshops of Bristol, an important port not far removed from Wells, and the capital of the West of England. There are still remaining one image and two effigies which these Wells sculptors may have carved after their migration to Bristol. A mutilated statue of the Blessed Virgin holding the Holy Child in her arms may be seen on the thirteenth-century gateway of the hospital of St. Bartholomew. The heads of the two figures are lost, but the thin folds of the draperies indicate that the date was about 1240 and the imager was one who had evidently worked at Wells. An effigy of a civilian (pl. I, fig. 6) of noble family carved about the same date may still be seen in the priory church of St. James, but the figure is too immature to be the work of the same man who made the statue. The effigy resembles in pose and appearance the statues at the north-west angle of the west front at Wells, and the head and drapery is not unlike the Bible reliefs on the cathedral front. The figure is simply a statue laid on its back, and the low rectangular pillow alone gives it the idea of recumbency. An effigy made of Dundry freestone in Bristol is in the church of St. Peter, Carmarthen (pl. II, fig. 1). It is about the same date as the civilian in St. James's priory church, Bristol, similar in costume but of better craftsmanship. In the church of St. Mark, Bristol, may be found a fine figure (1240–50) which well portrays the earlier form of the knight-effigy (pl. II, figs. 2, 3). His surcoat gives us the Wells handling, and the arms of the hauberk are in the characteristic style adopted by

[1] See Prior and Gardner's *Medieval Figure-Sculpture in England*, 317, 318, fig. 355. This figure, which is possibly the representation of the 'Jewish synagogue', is 4 feet high, and was dug up in the Dean's garden.

the craftsmen working in Doulting freestone who produced the warriors on the west front of Wells. The coif shows the square outline of the steel cap beneath, the right hand is laid on the top of the kite-shaped shield, while the left lies on the breast, so that the hands are crossed, and there seems little doubt that this excellent figure was the work of a Wells recruit.

A cross-legged effigy of a knight with head, neck, ankles, and feet lost, and holding a convex kite-shaped shield extending from shoulder to knee and having the lower point in the mouth of a delicately sculptured dragon or wyvern, may be seen in Margam Abbey, Glamorganshire. The left hand holds the shield and the right is laid at the side like the earlier of the two Tickenham knights, while the arms of the hauberk portray the mail in parallel rows from shoulders to wrists. This effigy was carved in a Bristol workshop between the years 1240 and 1250 from a block of Dundry Hill oolite, and shipped down the Avon and across the Severn Sea to its destination in Margam Abbey.

The effigies of knights in Worcester Cathedral, Iddesleigh (pl. II, fig. 4) in north Devon, and Tickenham (pl. III, figs. 1, 2) in Somerset show accomplished Bristol sculpture of the earlier type of knight; each figure rests on a tapering coffin-lid and may be dated between 1240 and 1250. Their heads are in the flattened form of coif, kite-shaped shields are displayed on the left side, the mail on the arms of the hauberk possesses the up and down parallel lines found on the warrior-statues at Wells, the surcoats are artistically arranged, but the thin rippling folds of drapery are no longer depicted; the figures are graceful in attitude, while the heads are somewhat languid and inclined to the right. These knights have their hands on their breasts, at their sides, or placed on the edges of their shields, and although the knight in Worcester Cathedral has the sword-handling attitude, yet the pose of the fingers merely resting on the hilt seems to indicate that the hands are at rest, and the conception of repose and recumbency is still further justified by the bolster under the head.

The later type of knight is also found in St. Mark's church, Bristol (pl. II, fig. 3), and may be dated 1260. This splendid military effigy shows the Wells handling of the hauberk, but the surcoat is less rippled, the coif is conical, the sword-belt broad, and the accoutrements place his date some twenty years later than the elder knight now resting on the same table-tomb. This sword-handling knight possesses such marvellous vigour that it must receive a high place in the category of thirteenth-century sculpture, and it vividly illustrates the English conception and shows how far it is removed from the continental standard of that date. The sculpture of the golden age of English Gothic saw the statuesque value and the natural character of the living form with the artistic folds of the surcoat, while the yielding nature of the mail lent itself to the cross-legged pose;

in vain we seek this abroad where effigies are sculptured as dead men, eyes closed, legs straight, surcoat folded in front, and hands crossed on the breast.

The effigist who sculptured this remarkable sword-handling knight in St. Mark's church, Bristol, never again produced in the west of England a figure in quite such a lively attitude, yet the influence of this knight is distinctly traceable in many fine effigies. The knight in St. Mary Redcliffe (pl. III, figs. 3, 4), and the later knight at Tickenham, Somerset (pl. III, fig. 5), are excellent examples of those distributed on the shores of the Severn Sea. The 7 ft. long effigy of the knight in St. Mary Redcliffe (pl. III, figs. 3, 4), which reclines on a massive slab 6 in. in thickness, has the eyes closed, and this is an interesting peculiarity as most English effigies of this period have the eyes open. The Nettlecombe knight (pl. IV, fig. 1) has the Raleigh coat of arms, *gules a bend fusilly argent*, displayed on his shield, and the Tickenham knight (pl. III, fig. 5) is a fine military figure and like the other earlier knights has the Bristol peculiarity on the arms of the hauberk. In all these instances the imagers have endeavoured to portray a more naturalistic appearance, and the head is well raised, emphasizing the idea of recumbency.

As the century advanced the shield becomes smaller and the sword-belt broadly looped below the narrow cingulum. In Pershore Abbey, Worcestershire, a most interesting effigy (pl. IV, fig. 2) may be seen of about the year 1280. The coif of mail is on the head, but a triangular lapel below the chin is turned back, so as to leave the neck and chin uncovered, thus affording an explanation of the manner of fastening the coif, while beneath the sleeveless surcoat is a jacket, doubtless made of leather, and fastened by three straps on the right side. The left hand rests on the pommel of the sword, with the blade exposed $3\frac{1}{2}$ in.; the right, uncovered with the mitten turned back on the wrist, grasps a horn indicating, presumably, that his land was held by cornage tenure, while below the shield is a griffin which may possibly be the crest of the knight. This figure is a particularly fine example of Bristol craftsmanship, and was easily conveyed by water, as Pershore is on the Warwickshire Avon.

The knight at Churchill, Somerset (*c.* 1300), is a fine figure, but sadly mutilated and weatherworn. The mail has all disappeared, and was evidently scraped away at various restorations. In 1882 Mr. Roland W. Paul, F.S.A., was able to see a small fragment of the mail on the under side of the right arm and wrist, also traces of a lion's head on the shield—part of the Churchill arms —*a lion rampant and a bendlet*.[1]

About 1300 or a few years earlier was carved a head which belonged to the effigy of a knight (pl. IV, fig. 3) in St. Philip's church, Bristol. This head

[1] *Incised and Sepulchral Slabs of N.W. Somerset*, 25, pl. XXVI.

resembles one found in Exeter made from Beer stone (pl. XXIV, fig. 1), which is probably the work of some Bristol imager who had migrated to that city.

In the north quire aisle of Bristol Cathedral is the effigy (*c.* 1320) of a knight having the Berkeley arms emblazoned on his shield (pl. IV, fig. 4). This is a reposeful figure, with legs straight and hands folded in prayer on the breast and therefore unlike the large number of sword-handling effigies such as the figure in St. Mary Redcliffe and many others in the west of England, which are cross-legged with hands grasping the sword-hilt and scabbard. This figure is one of the few straight-legged knightly effigies in England between the Rampton knight of 1240 and the Abergavenny warrior which is dated 1340.[1] It seems probable that this is an instance of a Bristol imager following the French and not the English model in this particular. The attachment for the scabbard to the sword-belt is somewhat fanciful and does not appear to have been adopted elsewhere.

One of the latest of the mail knights made in a Bristol atelier is the one attributed to Sir John de Meriet of Hestercombe, in Combe Flory church, Somerset (pl. IV, fig. 5), who died in 1327. This effigy must now be added to the small group of English stone figures possessing ailettes charged with the knight's cognizance, that is to say, small shields fastened at right angles across the shoulders to lessen the effects of a blow from a battle-axe or sword. These adjuncts to military costume are rarely met with on English stone effigies, and only a few brasses depict them, while French monumental examples are scarce. Ailettes are frequently illustrated in fourteenth-century manuscripts and are also met with on painted glass, on seals, and on ivory carvings.[2] An early notice of ailettes occurs in connexion with the Windsor tournament of 1279.[3] Here they were made of leather covered with cloth, with silk laces to fasten them. Sir Roger de Trumpington was one of the thirty-eight knights who took part in this tournament, and it is interesting to note that the ailettes are figured on his brass at Trumpington church, near Cambridge. The present dimensions of the ailettes on the Combe Flory effigy are 16 in. by 13 in., and they are charged with *six pieces or and sable and a bend ermine for difference.*

[1] There is a wooden straight-legged effigy to Sir Robert du Bois at Fersfield, Norfolk, and Mr. W. M. I'Anson, F.S.A., says there are three such stone effigies in Yorkshire, viz. two Colvill figures at Ingleby Arncliffe (*c.* 1330–5) and the effigy of Sir Hugh FitzHenry (*ob.* 1304), an early member of the Fitz-Hugh family at Romaldkirk. Another straight-legged knight is at Gresford, Denbigh, to Madoc ap Llewelyn ap Griffin, *c.* 1331; see Crossley's *English Church Monuments*, 213. Besides these instances there is the knight in Malvern priory church (1240) and the knight at Paulton, Somerset, but both these may have come under French influence.

[2] *Proc. Som. Arch. Soc.* lxii, ii, 69–72.

[3] See Roll of Purchases for the Windsor tournament in 1278, where the ailettes are made of leather covered with a kind of cloth called Carda.

In the latter part of this paper (p. 27) reference is made to two small shields above the shoulders of the effigy attributed to Richard Wellysburne de Montford (pl. XIX, fig. 3) in Hughenden church, Buckinghamshire (*c.* 1270). The knight's coif rests on a triangular block which has a shield on either side of the head. These two small heater-shaped shields may be intended for ailettes, although they are so well raised above the shoulders that the tops are on a level with the eyes of the knight; they may, however, represent a decoration for concealing the unusual support for the head.

Human experience is largely the result of experiment. The French wars of Edward III and Philip of Valois had taught men the weakness of various defences and only those defences that had come through that ordeal were retained; the camail and jupon period therefore has an especial interest for all students of arms and armour. We possess three effigies made in Bristol representing this period, two carved in the round and one incised on a slab, and this latter will be dealt with in a later paragraph. The effigy of Maurice IV (pl. V, fig. 1), ninth Lord Berkeley (*ob.* 1368), rests on a high table-tomb beside the effigy of his mother in a recess between the Elder Lady chapel and the north quire aisle in Bristol Cathedral. This is a most interesting figure and was probably sculptured a few years before the death of Lord Berkeley, who was wounded at the battle of Poitiers and never fully recovered. The figure may be regarded as one of the earliest post-Black Death knightly effigies and can be classed with the one to Sir Humphrey Littlebury at Holbeach, Lincolnshire. The mail defences of this period followed the outline of the limbs and the natural curves of the body, and this development is seen in the effigy of Lord Berkeley. The head is protected by a comparatively low conical-shaped bascinet laced to the camail, and resting on a tilting helm surmounted by a mitre, the crest of the Berkeley family; the hauberk is seen beneath the scalloped hem of the tight-fitting jupon embroidered with the Berkeley coat of arms, while laminated shoulder-pieces, brassarts, vambraces, demi-jambes fastened by straps over the mail stockings, knee and elbow cops all indicate an advance towards the complete suit of plate armour which a few years later usurped the place of mail. The thighs of this early figure of the camail and jupon period appear to be encased in pourpoint with parallel bands of steel arranged in front in vertical lines. The hands are in cuffed gauntlets with gadlings and the magnificent bawdrick with its elaborate workmanship of raised four-leaf flowers rests on the hips.

The camail and jupon knight (*c.* 1400) in Winterbourne church, Gloucestershire (pl. V, fig. 2), is dated some thirty-five years later than the one in Bristol Cathedral and is attributed to Sir Edward de Bradston. He is depicted in a suit of plate armour with pointed bascinet, hands in metacarpal gauntlets,

bawdrick fastened in front by a metal clasp, and the head resting on a tilting helmet possessing mantling, orle, and crest (mutilated), *a boar's head couped and gorged with a coronet.*

The tabard period of armour (1430–1500) was so named as the tabard was the only important feature which remained unchanged during these seventy years. This was a time of continued war either in England or on the Continent and, consequently, a combat between forgers of weapons of offence and armour of defence continued, as urgent necessity demanded a completeness which was achieved in England in the early years of the reign of Henry VII.

Examples of this period of effigies made by Bristol imagers show the knights in suits of plate armour with breast and back plates and taces which showed a tendency to decrease in number as the period progressed and, consequently, the tuilles, being a protection for the thighs, grew larger and broader. In St. Philip's church, Bristol, is the effigy (1450–60) of a knight (pl. v, fig. 3) with the lower half lost; the head piece has the visor raised and there is a mentonnière; above the laminated shoulder plates are small pauldrons and the breast plate is reinforced with a demi-placcate having an invected edging. The effigy to Sir Walter Rodney (*ob.* 1466) in Backwell church, Somerset (pl. XXIV, fig. 5), has a golden collar composed of roses and suns encircling his neck; the sword-belt, ornamented with roses, is laid diagonally across the taces, leather thongs fasten the palettes to the articulated shoulder plates, and the head rests on a tilting helm with mantling, orle, and crest of a griffin sejant (wings broken). The face is clean shaven, the hair combed back and falling to the ears, while the forehead is wrinkled. The carving of this table-tomb and effigy are boldly executed, but the hands of the angels holding heater-shaped shields emblazoned with armorial bearings have their fingers disproportionately long. The whole is deficient in good craftsmanship and the sculptor did not possess sufficient skill and knowledge of technique to carry out the work satisfactorily.

Although the effigy to Sir Walter Rodney is a comparatively poor production yet it is a far better conception than the fifteenth-century merchant (pl. IX, fig. 2) in St. Mary Redcliffe (1470–80). Both these figures are evidently the work of some prentice hand, or emanated from some small Bristol workshop which did not possess the guiding hand of a highly skilled master-craftsman. At this date, however, we know that other ateliers in Bristol were producing as finely executed work as any in the kingdom, and the effigies to Sir Maurice Berkeley of Uley (*ob.* 1464) in St. Mark's, Bristol (pl. XV, fig. 4), and Sir John Newton (*ob.* 1487) in Yatton church, Somerset (pl. v, fig. 4), figures dating from about 1470, were products of splendid fifteenth-century craftsmanship.

The effigy to Sir Maurice Berkeley of Uley (pl. XV, fig. 4) portrays the knight in a salade with a short tail-piece, visor (raised), mentonnière, and gorget

of plate. The end of the sword-belt forms a loop after being buckled, and on the right is suspended a short, narrow, subsidiary belt decorated with two roses but with no weapon attached. Such a belt is very unusual, and is unique on West Country effigies. The hands are in metacarpal gauntlets with laminated plates covering the back of the fingers; the knight wears a collar of suns and roses with a plain rectangular locket, and the head rests on a tilting helm with mantling, wreath, and the Berkeley crest of a mitre.

Sir John Newton's effigy (pl. xv, fig. 2) at Yatton is also carried out with all that knowledge of technique and detail which these consummate fifteenth-century craftsmen could bestow on their work. The head, uncovered, with the hair combed back from the forehead and falling at the back of the neck, rests on a tilting helm with mantling and a garb for crest. A dagger possessing straight quillons and ends turned at right angles is suspended from the waist-belt by cords, and on the scabbard is a small sheath ($8\frac{3}{4}$ in.) for the bastardeau.

The only military effigy made in Bristol during the sixteenth century falling into the medieval period is one to Sir Edmund Gorges in Wraxall church, Somerset. Sir Edmund was made a knight of the Order of the Bath at the creation of Arthur, Prince of Wales (1489), and died in 1512. The tomb and effigy were probably made soon after the demise of his first wife, Lady Anne Howard (*ob.* 1500), whose effigy on account of her superior rank is placed on her husband's right-hand side. Sir Edmund's uncovered head, with long hair falling to his shoulders, rests on a tilting helmet, while the feet are placed on a collared greyhound, being the crest of his family. His body is encased in a suit of plate armour; the large fluted tuilles ($13\frac{1}{2}$ in. by 10 in.) are secured by straps, the sword-hilt has slightly drooping quillons, and the dagger belongs to the kidney type. A heavy gold chain of circular links ($1\frac{1}{2}$ in. in diameter) encircles the neck, while the feet are in broad-toed sabbatons, which came into use before the close of the fifteenth century, an early example of this fashion being that of Piers Gerard, 1495, at Winwick, Lancashire.

The ecclesiastical effigies made in Bristol are ten in number and, with the exception of a thirteenth-century head carved in relief on a small slab above one of the arms of a cross flory in St. Mary Redcliffe, the earliest are two in Wells Cathedral to Bishop Drokensford (pl. v, figs. 5, 6) and Dean Godelee (pl. vi, fig. 1). Bishop Drokensford died in 1329 and Dean Godelee three years later. The effigies were sculptured in Bristol, but the tomb-chests having the ogee heads of the panels throughout from side to side were made of Doulting stone. The effigies show that the broad folds of the chasubles are wide spreading and drop with overlapping edges. The thick cushions for the heads to rest on, the small heads, sharp features, and thin laid vestments are evidences of Bristol craftsmanship at this date. The beautifully carved and

richly painted canopies rising many feet above the table-tombs have been removed, but that over Bishop Drokensford's effigy was not taken down until 1758. Comparatively few freestone memorials still possess their medieval scheme of colour-decoration. Fortunately Bishop Drokensford's effigy and monument have never been repainted, and although the face, hands, and other portions of the effigy and tomb are damaged, yet sufficient colour remains to allow us to form a clear idea of its original appearance. The medieval colour-design more or less followed the rules of heraldry; thus fillets of gold or white would separate red mouldings from green ones, coloured grounds were powdered over with gold or white devices and conventional foliage, while feathered centres of quatrefoils would be gilded, with backgrounds of blue. The re-facing and scraping away of all colour on so many monuments is a great loss, not only as regards their artistic adornment, but as a means of discovering their history when armorial bearings have been displayed on them. In the case, however, of the tomb-chest we are now considering, the ground on which the heater-shaped shields are displayed is alternately red and green with white sprays of foliage, and the pair of shields, repeated over and over again, are emblazoned: (a) *Quarterly, argent and gules, four swans' necks couped addorsed and counter-coloured* (Drokensford), (b) *Ermine on a chief gules two bucks' heads caboshed or.*

The chapel of St. Sprite was originally erected in 1250 and stood in the churchyard of St. Mary Redcliffe. In 1766 an effigy (1390–1400) on a coffin-lid was discovered under the west window inscribed **Johes Lanyngton**, who was probably the chaplain (pl. VI, fig. 2). The name has been read **Johes Lamington**, but Mr. Roland W. Paul, F.S.A., is of opinion that it should be **Johes Lanyngton**, as the third letter shows a tendency for the two strokes to converge towards the bottom, while a piece has been broken away which has destroyed the tail of the **y**. The chaplain is in a long cassock fastened at the neck with three buttons. The tight-fitting sleeves have wrist-bands with five buttons, and the habit is confined with a leather waist-belt with an oval buckle.

At Minehead, Somerset, we find an unknown priest who now rests on a later monument (pl. VI, fig. 3). Both tomb and effigy were made in Bristol and shipped direct to Minehead, but at different dates; the effigy is about 1410 and the splendid fifteenth-century tomb and canopy are half a century later. This tonsured priest is in Mass vestments, and his right hand holds the stem of a chalice while the left is placed under the foot. The cup is lost, the stem is broken above the knop, but the hexagonal mullet-shaped foot possesses a beaded edge.

In the chapel of St. Martin, Wells Cathedral, may be seen the fine monument and effigy to Chancellor William Biconyll, LL.D., canon of Wells, a commissary official of the Court of Canterbury, and, apparently, chancellor of that

diocese (pl. VI, fig. 4). He is represented in quire habit—cassock, surplice with long sleeves, and the *cappa nigra* or quire cope. The ends of the grey almuce can be seen at the openings of the cope, and the hood hangs over the shoulders. The chancellor died in 1448, and the interesting will of a wealthy fifteenth-century ecclesiastic is still preserved and from it we learn that he requested to be buried in the position the tomb now occupies. There is therefore no reason to doubt that this monument is to Chancellor Biconyll, and the order was given by his executors to a firm of Bristol craftsmen as the work was carried out in Dundry freestone. In the eastern Lady Chapel of St. Augustine's Abbey, now the cathedral church of Bristol, may be seen three abbot-effigies, showing that Bristol imagers were well able to supply West Country churches with impressive ecclesiastical figures as well as with elaborate monuments. By consulting the Chronicle Roll of Abbot Newland, which gives particulars as to the place of burial of the abbots, these three effigies have now been identified and names assigned to them. They are portrayed in Mass vestments—amice, alb, tunicle, dalmatic, chasuble, mitre, and gloves, and the imagers' handling of these effigies is similar, as to the sculptured angels and other details, to that of the Bristol-taught craftsmen who carved Suger's chantry in Wells Cathedral in 1480. Like the work and technique of Suger's chantry, the fifteenth-century abbots of Bristol show a mannerism in the deep outlining of detail which is a trick of the Bristol shop-work. At this date, and in fact many years earlier, the sculptor had lost all expression in his ecclesiastical effigies. He made fine figures after a shop-work production; but they were not the interesting creations of the building-mason's technique of an earlier age. These abbot-effigies are remarkably well executed in the fine-grained oolite of Dundry Hill from which all Bristol effigies were made. The beds of oolite are not thick and consequently the hands and other elevations had to be kept low. The long heads and narrow chins are a marked characteristic of these fifteenth-century ecclesiastical effigies.

Each of these Bristol effigies rests beneath a stellated recess, and the five segments of the arch forming the canopies spring from human heads, bordered by vine, oak leaves, or ball-flower moulding, having finials of varied foliage. The effigy to Abbot Newbury (pl. VII, fig. 2), who ruled St. Augustine's Abbey from 1428 to 1473, with a break of five years (1451–6) owing to internal dissensions in the monastery, is on the north side of the sanctuary beneath a table-tomb decorated in front with seven trefoil-headed niches possessing richly crocketed canopies separated by gabled pinnacles. This effigy has undergone considerable restoration.

William Hunt was abbot from 1473 to 1481 and, as recorded in Newland's Chronicle Roll, 'is buried on the north side of our Lady Chapel, in the nether

arch of the choir there'. This effigy (pl. VII, fig. 3) is a splendid piece of work. The head is supported by two angels with folded wings, heads thrown back, vested in albs, with one hand laid on the richly jewelled mitre and the other on the cushion. The latest of these Bristol figures (pl. VII, fig, 4) is John Newland (1483–1515), who added much to the domestic buildings of the monastery, compiled the famous *Chronicle Roll of the Berkeley Family*, and whose deeds of charity earned for him the title of 'the good Abbot'. Two seated angels with folded wings support a shield placed at his feet on which the canting arms derived from his name (Nailheart) are sculptured, (*Argent*) *three Passion nails* (*or*) *piercing a human heart* (*proper*) *with the initials I.N. in chief.*

Another splendid figure which well exemplifies the fine work of these Bristol ecclesiastical effigy-makers is in St. Mark's church, Bristol. This effigy (pl. VII, fig. 5) was sculptured at the close of the fifteenth century and is to Bishop Salley, who was abbot of Abingdon, then abbot of Eynsham, near Oxford, and at a later date bishop of Llandaff. He reconstructed the east end of St. Mark's church, erecting his own magnificent tomb and effigy during his lifetime in the founder's position on the north side of the sanctuary.

The effigies of Abbots Hunt and Newland show the hood of the almuce coming from under the apparelled amice, and these are instances where this quire ornament of dignity was worn by elderly men who were entitled to wear it under their Mass vestments. Dr. Cuthbert Atchley informs me that 'the amess (almuce) was not part of the Benedictine habit although the abbot of Westminster used a grey amess (almuce) at Mass.[1] The statutes of Sarum would be no use to explain the habit of the Bristol abbots because that was a secular church, whereas Bristol was an abbey of Victorine canons, and though their Mass-book showed some slight traces of Sarum influence it is unlikely that the rules of an order of canons regular as to habit would be so affected, especially as they were a foreign order;[2] but a black amess (almuce) that could be worn

[1] See paper 'On the Inventory of the Vestry in Westminster Abbey taken in 1388', by J. Wickham Legg, F.S.A. (*Archaeologia*, lii, 214), where we read: 'Fyrst the westerer shall lay lowest the chesebell above that the dalmatyke and the dalmatyk w^{t} ye longest slevys uppermost and the other nethermost then hys stole & hys fanane and hys gyrdyll opon that his albe theropon hys gray Ames above that hys Rochett & uppermost hys kerchur w^{t} a vestry gyrdyll to tukk up his cole.'

[2] *L'histoire des ordres monastiques* (Paris, 1714, t. ii, 155): 'Ces chanoines sont habillés de serge blanche avec un rochet pardessus leur soutane et un manteau noir comme les ecclesiastiques quand ils sortent; au choeur pendant l'esté ils portent un surplis pardessus leur rochet avec une ammuce noire sur les épaules, et l'hyver une grande chappe noire avec un grand camail. Anciennement ils portoient la courone monchale, comme on peut voir dans la figure que nous avons fait graver d'un de ces anciens chanoines qui avoient pour habit ordinaire une aube descendant jusqu'à trois doigts du bord de la robe, et au choeur ils portoient sur la teste une ammuce de drap noir doublé de peaux de mesme couleur.'

on the head was part of the quire-habit of Victorines,[1] hence it would more easily pass into use at Mass, too.'[2]

We have already referred to the sculptured effigies of two civilians made in Bristol from the inferior oolite of Dundry Hill about 1240. The one in St. James's priory church, Bristol (pl. I, fig. 6), and the other in St. Peter's church, Carmarthen (pl. II, fig. 1), represent members of noble families. Both are in cotes, narrow waist-belts, mantles with circular ornaments on the breast, and the hair is wavy and falling below the ears. Each right hand is laid on the breast and each left hand lies at the side, but the effigy in St. James's priory church, Bristol, holds a fold of the mantle.

We are fortunate in still possessing two weather-worn civilian effigies of thirteenth-century date in Long Ashton church, Somerset. Both effigies are clad in long cotes having folds falling from the neck with loose sleeves to the elbows showing the tight-fitting sleeves of the under tunic. The curling hair is worn long to the neck and the hands are raised in prayer. The one figure may be dated 1280 and the other somewhere about 1290. The earlier effigy has an inscription carved in Lombardic letters on the edge of the bevelled slab, which Mr. Roland W. Paul, F.S.A., reads: (ICI GYT) VILLAM DE SNOWDONE DEV DEL ALME EYIT MERCY AMEN. Mr. Lewis J. U. Way, F.S.A., informs me that in 1343 John de Snowden or Snowdon lived on a part of the manor of Long Ashton. It is therefore possible that this effigy was to his grandfather.

A good example of a civilian at the end of the first quarter of the fourteenth century (*c.* 1325) is in Yatton church, Somerset (pl. VII, fig. 6). He, too, wears a long cote to his ankles with tight-fitting sleeves and a belt adorned with four-leaf flowers. His head rests on an oblong bolster, his face is long like those sculptured in the Bristol ateliers of this date; he wears his hair in curls to his neck, and he has drooping moustaches and a short beard.

Franklins are well exemplified by the excellent effigy (pl. VIII, fig. 2) at Pucklechurch (*c.* 1360) in a long cote, reaching to the ankles, slit in front, and having a pocket on the right side secured by a strap and an opening on the left through which a cord attached to the girdle of the under tunic holds the circular gypcière with its decorated flap. The hood is worn on the neck and breast, and not drawn over the head. The face is long and most carefully chiselled; the hair is worn to the neck, and there is a short beard.

[1] Dr. Cuthbert Atchley says that 'there is no doubt that the Bristol canons were Victorines like those of Wormesly, Wigmore in Herefordshire, Keynsham, Worspring and Steverdale in Somerset, St. Thomas's, Dublin, and others. Leland says that Wigmore was a great and wealthy abbey of *white* canons (which they were not in the usual sense—Premonstratensians). But Bristol he calls black canons; and yet they were derived from Wigmore.'

[2] The Victorine statutes are printed in Martene, *De ant. eccl. ret.*, Antwerp, 1736, t. iii, 738.

The fashionable costume of nobles and distinguished men in the third quarter of the fourteenth century may be seen in effigies in St. Mark's (*c.* 1360) and St. Stephen's (*c.* 1375), Bristol. Both figures show the under tunic and the tight-fitting cote-hardie reaching to the middle of the thighs, fastened in front with laces in the one case and with buttons in the other. The effigy representing a young man of noble family in St. Mark's (pl. VIII, fig. 1) possesses a mantle reaching to his feet, fastened by two laces passing through eyelet holes and secured on the left with a knot, a dagger suspended on the right side from a narrow waist-belt, and the feet in pointed boots open in front with tongues of leather and fastened with narrow straps. The figure in St. Stephen's is attributed to Edward Blanket (pl. VIII, fig. 3), a wealthy merchant and member of Parliament for Bristol in 1362. He has a dagger attached to his richly ornamented bawdrick and his pointed shoes possess ankle straps and show the markings for the toes stamped in the leather.

The effigies to two rich Bristol townsmen in the churches of St. Stephen and St. John Baptist are portrayed in long gowns with loose sleeves and wide cuffs, showing the ribbed (knitted ?) sleeves of the under tunic extending to the knuckles and closely buttoned on the underside. A dagger suspended by a strap round the neck falls in the centre of each body below the waist. These two effigies have probably been sculptured by the same imager, and the one (pl. IX, fig. 3) attributed to Walter Tyddestille or Tyddeley (died 1385) in St. Stephen's has the strap round the neck ornamented with bars at intervals of $1\frac{1}{2}$ in.; while the strap for the basilard type of dagger with quillons turned downwards, on the effigy to Walter Frampton (died 1388) in the church of St. John Baptist (pl. VIII, fig. 4), is inscribed with raised letters which are now difficult to read owing to the many coats of paint this effigy and tomb have received. Mr. Roland W. Paul, F.S.A., deciphers the inscription:

. . . God help hys sowle and save
whane ffrompton is hy liegd on grave

Walter Frampton rebuilt the church of St. John Baptist on the ancient crypt. His tomb and effigy now stand, however, on the north side of the chancel; but originally they probably occupied a place in the centre before the high altar.

In the church of St. Mary Redcliffe we find three fifteenth-century effigies to civilians, namely (*a*) William Canynges II (1460), (*b*) Sir Thomas Mede (1475), and (*c*) an unknown merchant (1470–80). William Canynges II (pl. IX, fig. 1) and Sir Thomas Mede (pl. XII, fig. 2) are depicted in long gowns with full sleeves edged with fur, and fur-trimmed mantles open at the sides. William Canynges II has a turban hat on his left shoulder with a liripipe falling to the

hem of his gown, while Sir Thomas Mede has a broad liripipe or scarf over his left shoulder and a tasselled gypcière suspended from the waist-belt of his under-tunic. The unknown merchant (pl. IX, fig. 2), now placed against the south wall of the south transept, must have been the product of some prentice imager. It is a poor work of art and the angel supporting the right side of the tasselled cushion for the head to rest on has a sprawling and ungainly attitude. The merchant is clad in a long gown, with his gypcière hung from a narrow waist-belt, a sleeveless mantle open at the sides, and a turban hat on the left shoulder with a long liripipe.

The fine effigy to Sir Richard Choke (pl. XII, fig. 1) in his chantry chapel at Long Ashton was made of Dundry freestone about the year 1470. Sir Richard is portrayed in his forensic costume as a judge of the Court of Common Pleas,[1] consisting of a scarlet robe, cloak and cape lined and trimmed with white fur, and a tight-fitting coif of white silk or lawn on his head. From his waist-belt are suspended a short dagger and a rosary consisting of ten beads with a larger one at either end and a tassel at the bottom.

We do not possess any effigy of a lady made from Dundry oolite much earlier than the year 1300, but the ladies sculptured about that date at Tickenham and Churchill, in Somerset, are excellent examples of that period. Both these effigies have been beautiful works of art, and the Tickenham lady (pl. X, fig. 1) especially shows the fine sculpture that could be executed at that period in the Bristol ateliers, while the imager has been most conscientious in carrying out all the details of the costume and coiffure of a great lady. She is portrayed in kirtle and mantle fastened by two cords across the breast and caught up under both arms; her hair is confined by a wimple with a fillet across her forehead, and is gathered up in a net, over which a kerchief falls to her shoulders. The Churchill lady may possibly be a few years earlier, and the angels smoothing her pillow indicate that the Bristol craftsmen were influenced in their technique by the London imagers, who, at this date, were carving similar angels for the effigies they were turning out of their workshops on the banks of the Thames.

The ladies at Combe Flory (*c.* 1327), Somerset (pl. X, fig. 2), and Iron Acton (*c.* 1315) and Pucklechurch (*c.* 1325), Gloucestershire, are in very similar costume. The first-named lady wears her hair in tufts on either side of her face

[1] The tomb and effigy were re-painted in 1872 and the judge's forensic costume does not appear to have been coloured correctly. MS. illustrations of the four courts of Westminster in the time of Henry VI are existing, and the originals are reproduced in colour in *Archaeologia*, xxxix, 357–72. In the picture of the Court of Common Pleas the seven scarlet-robed judges are seated on a bench, while the protonotaries and other officers of the court, vested in parti-coloured robes of blue, green, and yellowish-buff rayed with diagonal stripes of blue, are seated below or stand near the table. The serjeants in their coifs of linen or silk are also vested in parti-coloured gowns consisting of green, green rayed with white and red, blue, and blue rayed with pale green and white.

between the wimple and the fillet encircling her forehead; the second has her head on a rectangular bolster under an architectural gablet and holds a mutilated object in her hand which was most likely a heart, while the third possesses a sleeveless cote-hardie with an edging of 2 in. which was probably intended for fur.

The effigy to Margaret (pl. v, fig. 1), daughter of Roger Mortimer, earl of March, and first wife of Thomas III, eighth Lord Berkeley, who 'was worshipfully buried', as Newland's *Chronicle Roll* declares, 'under the arch between the elder chapel of our Lady and the north aisle there' in 1337, is one of the most beautiful in the west of England; two angels with folded wings, the tips resting on the bevel of the slab, support the cushion, and the features of the lady, who died at the early age of twenty-nine, are calm and dignified. The costume of the Lady Margaret was not materially different from the effigies of the ladies we have considered; but the pose and graceful arrangement of the drapery caused this figure to become the regular pattern of ladies supplied by the Bristol imagers to West Country churches until the close of the first half of the fourteenth century.

The effigy of a lady (pl. x, fig. 4) at Yatton, Somerset (1330–40), falls into this period, and she has as many as four kerchieves; the inner one fits her head like a cap, having crimpled edges enclosing the forehead and sides of her face, and probably her outer kerchief would be made of cloth. This lady has a barbe, which was a piece of linen pleated in folds worn by widows over or under the chin, according to the rank of the wearer, and falling to the breast.[1]

The lady in St. Stephen's (pl. viii, fig. 3), Bristol (*c.* 1360), is attired simply in a kirtle with slits on each side for pockets, mantle with cordons, hair braided on either side of the face with a wimple enclosing the chin, a kerchief on the head falling to the shoulders, and a rectangular form of the nebulé or goffered head-dress. Some forty years later (*c.* 1400) we find a lady in Winterbourne church (pl. v, fig. 2) wearing the sideless cote-hardie decorated with a band of lozenges down the front, the mantle secured with a chain of long links of gold with fermailes of four-leaf flowers, a necklace of slender gold links with a jewelled pendant, a reticulated head-dress with four pearls at each intersection of the net, a band in front and a veil falling behind to the shoulders. The effigy to Joan (*c.* 1460), wife of William Canynges II, in St. Mary Redcliffe

[1] Mentioned by Margaret, countess of Richmond, mother of Henry VII, in her 'Ordinance for the Reformation of apparell for great estates of women in the tyme of Mourning' (Harleian MS. 6084). 'The Queen, and all ladies down to the degree of a baroness, are therein licenced to wear the barbe above the chin. Baronesses, lords' daughters, and knights' wives, are ordered to wear the barbe beneath it and all chamberers and other persons, below the throat goyle or gullet, that is, the lowest part of the breast.'—Planché, *Cyclopaedia of Costume*, sub *Barbe*.

(pl. IX, fig. 4) has a simple kerchief over the head falling in graceful folds to the shoulders.

Most of the Bristol-made effigies of ladies who lived in the latter half of the fifteenth century have tight-fitting bodices open V-shape in front with a border of 1 in. or 2 in. of fur or embroidery showing a chemisette of silk or other material.

Lady Berkeley in St. Mark's church, Bristol, wears a wide collar over her square-cut stomacher, the ends of which are joined below the waist, passing under a broad belt. Three[1] ladies have their hair enclosed in a cap with a veil hanging behind the shoulders, and on either side of the face a vertical caul or horn rises above the head. These horns are set near together at the apex and acutely pointed. Above the forehead is a broad stiff band falling in flowing lappets on either side of the face. Lady Mede's effigy in St. Mary Redcliffe depicts her wearing a head-dress consisting of a veil falling at the back of the head, confined over the forehead by a broad band ending in lappets hiding the ears. This simple and most effective form of head-dress is unique in west of England effigies. Lady Newton, Yatton, Somerset, has a gold necklace (pl. x, fig. 3) 3 in. deep, composed of slender cross-bars of gold, and the fermailes on her mantle are ornaments resembling conventional foliage. Lady Choke, Long Ashton, Somerset, wears a necklace of suns and roses, the badge of the House of York; and Lady Berkeley, St. Mark's church, Bristol, displays a necklace of small open links with a pendent cross.

In Wraxall church, Somerset, we find the effigy of Lady Anne Howard (died *c.* 1500), daughter of John Howard, first duke of Norfolk, slain on Bosworth Field, sister to Thomas Howard, second duke of Norfolk, victor of Flodden Field, and great aunt to Catherine Howard and Anne Boleyn, queens of Henry VIII. The lady (pl. XVII, fig. 1) is portrayed in an ermine-lined red gown cut square at the neck and showing the pleated chemisette, tight-fitting bodice with a band of ermine down the front, sleeves tight-fitting to elbows and then hanging open to the wrists, a golden girdle with cord and tassel fastened with a gold rose, a pedimental head-dress of black silk with veil falling behind and with a frontlet, in a delicate green pattern of lozenges edged with cloth of gold, framing the face and reaching to the shoulders.

Semi-effigial monuments first made their appearance in the thirteenth century, and although they never became generally prevalent yet many examples remain in this and in the fourteenth century. These monuments fall into two classes, namely, those that are in some way associated with a cross and those

[1] Lady Newton, wife of Sir John Newton, Yatton (*c.* 1470); Lady Choke, wife of Sir Richard Choke, Long Ashton, Somerset (*c.* 1470); Lady Berkeley, wife of Sir Thomas Berkeley, of Uley, St. Mark's, Bristol (1465–70).

appearing with no cross symbol. The only effigy we have to consider in the first category is a worn and mutilated head on a small slab of thirteenth-century workmanship now preserved under the tower of St. Mary Redcliffe, Bristol. The head is carved in relief over one of the arms of a cross and the slab is only 2 ft. 9 in. in length ; from its diminutive size it was made, probably, for a heart interment.[1]

The dismemberment of the bodies of the saints so that their relics might be distributed over Christendom doubtless suggested the burial of the heart away from the body in the case of those who died far from home, or who had intimate connexions with more than one church. The three diminutive Berkeley effigies probably represent heart interments at Berkeley church, while the bodies would be laid to rest in St. Augustine's Abbey, Bristol. These consist of two ladies (pl. xi, figs. 1, 2) and one civilian (pl. xi, fig. 3). The two ladies were sculptured before the close of the thirteenth century and the civilian in the early years of the fourteenth. Each lady holds a mutilated object in her hand which may have been intended for a heart. They are dressed in kirtles and cote-hardies, their hair falls in ringlets to their shoulders, and one lady has a fillet which is adorned at intervals with a matrix for a jewel, enamel or glass. The civilian is habited in a long cote reaching to his ankles, and he, too, has a fillet encircling his head, while his short curly locks form a fringe beneath it. The Bristol craftsman has given each head a rectangular bolster on which to rest.

The effigy at Bitton, Gloucestershire (pl. xi, fig. 4), is to some ecclesiastical dignitary, possibly a canon or a dean, and is represented in quire habit—cassock (visible at wrists), surplice, quire cope (*cappa nigra*) with hood on the shoulders and pleated round the neck, almuce with long tails in front and hood at the back of the head ; the hands are raised in prayer and hold some damaged object which was probably intended for a heart. This interesting figure is much worn and may be dated about 1360.

There appear to be only three incised effigies on slabs of inferior oolite existing, and these are in Iron Acton church, Gloucestershire. They are to Sir Robert Poyntz, sheriff of Gloucestershire (1397), who died in 1420, and his two wives, Anne and Catharine Fitz-Nichols. The incised figure on this latter slab

[1] Heart interments were numerous in England and Wales during the thirteenth and fourteenth centuries, and they were commemorated by life-size as well as diminutive effigies. Hearts are held in the hands of effigies at Ashill, Stogursey, Withycombe, and many other places, and heart-shrines are at Leybourne (Kent), Burford, and in many other churches ; a slab in Winchester Cathedral with an effigy to Bishop Ethelmar de Valence (1261) holding a heart is illustrated in Boutell's *Christian Monuments in England and Wales*, 118. Bishop Aquablanca's heart was conveyed to his birthplace in Savoy for interment (1268), Bishop Cantelupe's to Ashridge (1282), Margaret de Clifford's to Aconbury (1260), and that of Lady Clarice de la Warr to Ewyas Harold about 1300. See *Proc. Som. Arch. Soc.* lxiii, ii, 7, 8 ; Boutell's *Christian Monuments in England and Wales*, Section ii, 119-56.

and all the inscription on the verge, except a few letters which enable us to identify it, have been wantonly erased, as it was used two centuries afterwards as a memorial to Elizabeth, wife of another Robert Poyntz, who died in 1631. The inscription on the verge of the slab of this fifteenth-century knight runs: *Here lyeth Robert Poyntz, Lord of Iren Acton and thys stepyl here maked who died the fyftene day of Junne, the year of oure Lord MCCCCXX of whos soule God have mercy, Amen.* It is probable that 'stepyl' does not refer to the tower, but to the beautiful and unique churchyard cross which he built.

Chantry-chapels, with their painted screens of stone, metal, or wood and magnificent canopied tombs, were the glory of the churches of the fifteenth century; but the outstanding architectural features of the monuments of this period were, undoubtedly, the transom and the general method of breaking up the varied design into parallel compartments covered with rich adornment and the whole surmounted by a decorated horizontal cornice or tabernacle work. As the period advanced the tracery-heads became four-centred, and the panel decoration and mouldings retained their excellence both in proportion and detail.

The fine monument in Minehead church (pl. XI, fig. 5) was carved in Bristol and shipped to its destination in Somerset at some date between 1460 and 1465, and it is interesting to note that the long scroll in the rectangular panel below the cornice is similar to one on a tomb of the same date in St. Mary Redcliffe; probably both emanated from the same Bristol workshop.

The overhanging gables of some of the Bristol tombs of this period are of high artistic merit, and the monuments at Long Ashton to Sir Richard and Lady Choke (pl. XII, fig. 1) and in St. Mary Redcliffe to Sir Thomas and Lady Mede (pl. XII, fig. 2) were both made of Dundry freestone. On these two canopies we find a series of demi-angels with upraised wings holding small shields. On the tomb in St. Mary Redcliffe the shields are now plain, but those at Long Ashton possess emblems of the Passion (pl. XII, fig. 1). These angels follow the type so frequently met with in the west of England and are vested in albs, heads encircled with jewelled fillets or wearing a cross, wings raised above the head, each feather distinct from its neighbour with quills and featherings faithfully produced, and the whole work presenting a charming and dainty appearance. The progenitors of these beautiful bird-like angels are two on the monument to William Canynges II and Joan, his wife, in the south transept of St. Mary Redcliffe (1460–5) and a series of six on the splendid monument in Minehead church carved about the same date and probably sculptured in the same Bristol workshop (pl. XI, fig. 5).

Bristol was sufficiently removed from Chellaston and Nottingham to hold an independent position in sculpture, so that her imagers and craftsmen remained

unaffected by the alabaster men and continued to execute beautiful and original work to the close of the medieval period.

The effigy of Bishop Beckington (pl. XIII, fig. 1) in Wells Cathedral is made of alabaster, but the open table-tomb with its cadaver in the compartment below and the beautiful altar-screen were sculptured in Bristol in 1451. This chantry with its stately monument forms a pathetic story in the life of Bishop Beckington, for he himself consecrated the altar in his own chantry on the 13th of January, 1452, and for thirteen years this *memento mori* was a silent reminder to this great medieval bishop that death comes to all men. The altar-screen is a delicate and beautiful piece of workmanship; the scheme of colour decoration is still fairly fresh and bright and in a wonderful state of preservation. The reredos was made at a date when art was decadent, yet it shows great delicacy of conception in detail. It is, however, over-refined, but originally it must have had all the fascination of a splendid piece of jewellery, where profusion of ornament was more desired than structural grace. The open table-tomb has an arcade with circular pillars possessing bases, capitals, and buttresses. Above each column is a feathered demi-angel holding the capital with both hands, and the delicately carved upright wings spread over a portion of the richly sculptured spandrels of the arches of the arcade while the long primary quills rest on the mouldings of the slab (pl. XIV, fig. 1). An exquisite grate surrounds the tomb, being a glorious triumph of fifteenth-century metal work. The uprights are closely spaced, and each one terminates in florid heads, while the standards are flanked with three buttresses possessing six off-sets and heads ending in a series of mouldings. The cross-bars have embattled edges and are adorned with perforated designs. In spite of all the charm of this sumptuous tomb and reredos it is far removed from the wonderful vigour and truth and the noble simplicity and expressive sculpture of an earlier age, when arts and crafts demonstrated that man was a spiritual being who sought to transform material existence into something spiritual, and although he may not have been cognizant of the full sense of beauty, yet he knew that in his craftsmanship lay the supreme effort of his soul.

The four-centred and flattened arch made use of in the construction of monuments was freely employed in all parts of England and many are found in the south-west of the country, while the ogee form is also occasionally met with. The Exeter workshops turned out many tombs that were over-elaborate with decoration, moulding, and foliage, but the monuments of this period made in Bristol, although they are ornate, are never overcrowded. The fine canopied tombs to Sir Thomas and Lady Berkeley of Uley (pl. XV, fig. 4) and to Bishop Salley (pl. XIV, fig. 2) in the church of St. Mark, Bristol, are splendid and magnificent examples, while in Yatton church, Somerset, the design of the

tomb to Sir John and Lady Newton (pl. xv, fig. 2) presents the idea that the canopy is based on the front of a niched rood-loft.

The alabaster effigies to Sir John Harington, fourth Baron Harington of Aldingham, county Lancaster, and Elizabeth Courtenay, his wife, were made about 1460, at Chellaston, Derbyshire; but the sumptuous canopy (pl. xiii, fig. 2) carved in Bristol was erected by Cecilia, marchioness of Dorset, after a licence had been granted in 1474 for a chantry in the church of St. Dubricius, Porlock, Somerset. This stately canopy, rising $12\frac{1}{2}$ ft. above the pavement and $9\frac{1}{2}$ ft. above the slab, must have been originally some 14 ft. in height before the cornice and cresting were removed. This richly decorated monument when it was first placed in the centre of the chantry-chapel was surrounded, probably, by a grate like the tombs of Bishop Beckington in Wells Cathedral (pl. xiii, fig. 1) and Sir Thomas Hungerford, Bt., in the chapel of St. Leonard at Farleigh Hungerford. The tomb-chest is adorned with trefoil-headed niches, now tenantless, the moulding of the arch contains fifteenth-century foliage, the spandrels are decorated with conventional foliage and trefoils in circles, while the panelled soffit and other portions of this fine monument still show traces of colour and gilding, enabling us to form some idea of the splendour it presented when it was first erected.

Another monument made by Bristol craftsmen of inferior oolite from Dundry Hill is a tomb-chest in the church of St. Andrew, Chew Magna, Somerset; but the effigies of Sir John St. Loe and his wife, *c.* 1443, were sculptured in Bath freestone (great oolite). This table-tomb once stood in the middle of the chantry-chapel; but is now placed in the north-east corner, so that only the west end and south side are visible. These are decorated with panels containing quatrefoils, having heater-shaped shields emblazoned with the armorial bearings of Sir John St. Loe, *Argent on a bend sable three annulets or*, separated by trefoil-headed niches. Leland, in his *Itinerary* (vii), describes his second visit to Somerset, when he appears to have been the guest of Sir John St. Loe for several days at Sutton Court, and he thus mentions these effigies at Chew Magna: '*Syr John Sainte Lo grand-fader lyyth in a goodly Tombe of Marble on the Northe syde of the Chyrch.*'

These wonderful fifteenth-century monuments have had a vast amount of care and thought bestowed upon their varied designs. Each minute detail has been well considered, while the decoration has been carried out with true ingenuity and wealth of imagination. Mr. F. H. Crossley, F.S.A.,[1] remarks that these tombs are 'the most fascinating studies of a marvellous art, which not only flourished with great vigour, but was truly part of the life and soul of the people

[1] *English Church Monuments*, 79.

whose inimitable craftsmanship was the great glory of the fifteenth century'. The rich wool-staplers and merchant princes of the west of England freely expended their wealth not only in rebuilding and enlarging their parish churches, but also in their splendid canopied tombs and effigies of themselves and their ladies. The technical designs of many of these monuments are superb, and although the fifteenth-century effigies lack the wonderful grace of the mason-craft of an earlier age, yet many of them are stately memorials of the dead.

Sir Edmund Gorges erected a table-tomb in Wraxall church, Somerset (pl. XVII, fig. 1), to his wife, Lady Anne Howard, who died in *c.* 1500. The sides of the monument are decorated with rectangular panels containing armorial bearings, and kneeling angels hold shields of arms. This is one of those interesting monuments free from foreign influence, yet indicating the near approach of the early Renaissance and the breaking away from the architectural restraint that had marked the long period of Gothic art.

The question of portraiture has been frequently raised, and during medieval times when the workshops were turning out numberless effigies they did not alter their stock patterns materially, yet in certain cases it seems probable that some effort may have been made at portraiture. If it could be claimed that the monumental effigies which give so human an interest to our cathedrals and churches were intended for likenesses, we should indeed possess a national portrait gallery of surpassing interest. But, alas! we know that by far the greater proportion of effigies in stone, wood, and metal were made to order from distant ateliers, and only in a very few cases is it possible to argue that portraiture was arrived at by those who made them. Even the effigies of kings and queens, great statesmen and ecclesiastics, were not in all cases portraits, and all we feel justified in saying is that portraiture was only attempted when circumstances were favourable for its production. If portraiture was made a study in medieval times, then the imagers of Bristol had a better chance of producing likenesses than any other medieval school in the kingdom, and we are better able to study this question in Bristol than possibly in any other city in England. The effigies in Bristol have been well preserved, the men and women were prominent citizens and their faces must have been well known to the craftsmen of their day, and we know that many of their effigies were made actually during their lifetime.

In the church of St. Stephen's, Bristol, are two civilian effigies. One has been attributed to Edward Blanket (pl. XVI, fig. 1), a wealthy woollen merchant and member of Parliament for Bristol in 1362. Being the founder of a chantry in this church, his effigy was probably made in his lifetime and therefore may have been a portrait. The face is clean shaven, a small moustache is worn, the hair is long and parted in the centre, and the features denote a middle-

aged man. The second civilian effigy (pl. xvi, fig. 2) is probably to Walter Tyddestille or Tyddeley, one of the bailiffs of Bristol in 1377, who died in 1385, leaving certain charities to St. Stephen's, and was buried in this church. The costume corresponds with the date of the death of the merchant. The face is long with a calm placid expression, the hair is luxuriant, and he wears a small moustache and a forked beard after the fashion of his time. This face suggests portraiture.

In the church of St. Mary Redcliffe we possess a fine effigy to William Canynges II (pl. xvi, fig. 3) made at the time of his wife's death and fourteen years before he died. He was a very wealthy merchant, had been four times mayor of Bristol, had given large sums of money towards the rebuilding of St. Mary Redcliffe, and possibly no man in Bristol was better known to the craftsmen of his day. The effigy portrays him with a bald head, short curly hair at the sides, clean shaven, with features well portrayed. The effigy of Joan, wife of William Canynges II, is also in St. Mary Redcliffe (pl. xvi, fig. 4). The features are well delineated and refined, and we feel sure that her sorrowing husband would demand a likeness if it were possible to have one.

More than one hundred years later we find the Bristol craftsmen were still able to produce effigies which appear to be portraits, and we select the head of Sir Richard Choke (pl. xvi, fig. 5) as an instance where it seems to be fairly conclusive that the imager desired to make a likeness. The effigy depicts the learned judge in his forensic robes. Sir Richard Choke was a wealthy landowner in Somerset, was the purchaser of the Ashton Manor and resided at Ashton Court, was a justice of the Court of Common Pleas, and was well known in Bristol. He died in 1483; but his chantry in Long Ashton church, Somerset, was founded some years before, and his effigy and the one to his wife were placed in it during his lifetime. Surely, if portraiture was practised by the effigy-makers in the last quarter of the fifteenth century, then the Bristol imager who sculptured this head intended to delineate the features of Sir Richard Choke.

The position of Bristol on the tidal Avon emptying into the Severn Sea gave an easy transit for the products of her workshops at a time when the inland roads were so execrable that in 1367 the alabaster *tabula* or reredos for the chapel of the canons of Windsor was sent by road in ten carts, each drawn by eight horses under the care of two men to carry it from Nottingham to Windsor. The journey occupied seventeen days, from the 20th of October to the 6th of November, and the cost of the carriage came to the enormous sum for those times of 28*l.* 6*s.* 8*d.*[1]

[1] Pipe Roll, 41 Edward III, m. 41.

Few cities have preserved a larger proportion of their medieval effigies than Bristol, yet the destruction of the exported figures and tombs has indeed been terrible. In the great abbey churches of Somerset not one single effigy remains that was sculptured from the inferior oolite. The proportion of Bristol-made effigies now existing in Wells Cathedral is about one quarter of the whole, and had the great abbey churches of Glastonbury and Bath still possessed their effigies we should have had to record a very large number which were probably treasures of artistic skill extending over more than three centuries. The wanton mutilation of effigies has been serious. The thirteenth-century civilian in St. Peter's church, Carmarthen, has been cut in halves and the lower part lost. A knight of about 1430 at Iron Acton, Gloucestershire, has at some unknown period been sawn through the middle, and the upper half of this once recumbent effigy is placed on a pilaster projecting from the parapet of the tower and now gazes northward like some silent watchman. At Cromhall in the same county a much earlier figure disappeared at a comparatively late date. This cross-legged knight clad in mail is recorded by Bigland, the county historian,[1] in 1779, as being concealed in an 'arcade by the pews which were erected in 1765'; but it has never been re-discovered.

It seems probable that our English effigies in wood are some of the finest existing in Europe, and we are thankful that the ravages of time and the relentless hand of the modern restorer have still left us some treasures which we may consider representative of a great national school of medieval handicraft.

There is no doubt that the larger proportion of wooden effigies emanated from the London workshops, and we find the Westminster type of sculpture as far as Cumberland, east Yorkshire, and the borderland of Wales. Yet there were in medieval times some local ateliers where effigies were carved which appear to be the work of some masons who sculptured figures in oak. Such a workshop, or workshops, seem to have existed in Bristol in the last quarter of the thirteenth and during the fourteenth century. Five effigies made in Bristol still exist—two in Gloucestershire, two in Devon, and one in Somerset.

The effigy attributed to Robert, duke of Normandy, in Gloucester Cathedral (pl. XVII, fig. 2), where he was buried in 1135, was carved about 1280 and is very similar to a stone effigy of Richard, earl of Cornwall, who died in 1272, found at Hayles Abbey. The crown on Duke Robert's effigy, with its fleurs-de-lis and strawberry leaves, is similar to that introduced by Henry IV; it has, however, no arch or crosses paty such as appear in later royal crowns. During the civil war the effigy was broken in pieces and sold to Sir Humphrey Tracey, of Stanway, who kept it until the Restoration, when it was mended and again placed

[1] I, 435.

in the cathedral. It is difficult to know how much of the present effigy is original and which portions were added at the Restoration to make good any fragments that were missing. If, however, a new crown had been constructed it would have had eight strawberry leaves only. The characteristic parallel lines of the mail on the arms of the hauberk and other details indicate an early origin, and probably this Bristol effigy is one of the oldest existing wooden effigies we now possess; it is possible that this is a memorial of the forlorn captive who is such a pathetic character in the history of England.

The medieval artist selected a piece of oak sufficiently wide for him to carve the figure of a knight in armour, or a lady in kirtle and long mantle lying on a board or bed. The portion of the board with effigy on it, as well as the cushions upon which the head rested and the animal at the feet, were hollowed out and filled with charcoal to absorb moisture. Having carved the figure and fastened with wooden pins such parts as lay beyond the size of his block it was ready for decoration. The effigy would then be sized, and pieces of linen would be glued over the cracks and other inequalities. The decorator would then give the effigy a thin coat of gesso, with a still thicker coating for those portions he desired to decorate in relief, such as the mail or surfaces afterwards to be gilded or silvered. Before the gesso hardened the decorator impressed it with various matrices or stamps of diverse patterns; some being for mail of various sizes and others for decorative purposes. Several processes were in use for gilding those surfaces required to be treated in this manner. To give depth or richness to the gold or silver leaf, they were first treated with bole Armenian applied with white of egg, either left dead or burnished with an agate. All the painting on the effigy was done in distemper (tempera). Finally, the figure was covered with a coat of plain or tinted oleaginous varnish, which was needful, but did not prove to be a sufficient protection. The reason of the failure of the painting on wooden effigies was the constant changes in temperature, causing contraction and expansion of the wood and the consequent fretting of the surface upon which the colour was laid.

There is no doubt that the beautiful wooden effigy to a fourteenth-century lady at Tawstock, Devon (pl. XVII, fig. 3), with a thick rectangular cushion under the head and the mantle brought across the body, a Bristol mannerism, was made in the capital of the West of England and having been shipped to Barnstaple was taken on a barge up the river Taw to its destination.

The wooden effigy to Sir John Stowford, judge of the Court of Common Pleas, at West Down, near Ilfracombe, may be dated 1370. The figure is much worn and mutilated, but the judge who built Barnstaple Bridge is depicted in a cassock-like robe, sleeveless cloak, tippet pleated at the shoulders, hood falling forward on the neck, and a white silk coif on the head.

The other two wooden effigies are at Old Sodbury in Gloucestershire and Midsomer Norton in Somerset. They represent knights, and were carved before the close of the fourteenth century, but are now in a bad state of decay.

We have seen that Bristol imagers carved effigies in oak at an early date, but whether the alabaster men worked in Bristol ateliers as they are known to have done in London, Chellaston, Nottingham, Burton-on-Trent, York, Norwich, and other possible centres,[1] is a question for consideration. The authors of *Medieval Figure Sculpture in England* have pointed out that a series of martyrdoms on alabaster tables possess a style and character of their own, more especially 'in the angular modelling, the sharp-cut features, and the groovings of the hair in parallel lines'.[2] The same handling is found in the alabaster image of the Holy Trinity (pl. XVIII, fig. 1) in the British Museum,[3] in the Christ in Limbo in the Louvre, and in some heads of St. John Baptist, one at Rouen and a noteworthy example (pl. XVIII, fig. 2) in the Ashmolean Museum, Oxford. This marked mannerism in alabaster work is also found in the stone heads and torsos of figures from the destroyed reredos in the transept of St. Cuthbert's church, Wells, which were sculptured in Bristol from the inferior oolite of Dundry Hill (pl. XVIII, fig. 3). These West Country imagers show deep underlining of detail in the monuments of the fifteenth-century abbots of Bristol and in Suger's chantry in Wells Cathedral, which was sculptured under Bristol influence, and is also a characteristic of these alabaster martyrdom panels. 'We should like in view of this', Professor Prior and Mr. Arthur Gardner remark, 'to suggest a Bristol or Gloucester source for the Martyrdom tables, but must admit that on our present knowledge this is pure conjecture.'[4] Since this was written in 1912 further progress has been made in establishing Bristol as an alabaster centre.

Dr. Philip Nelson, F.S.A., who, like Professor Prior, has made a considerable study of alabaster work, suggests that possibly the same hand that sculptured the head of St. John Baptist in the Ashmolean Museum also executed an alabaster panel of the Holy Trinity in Wells Cathedral, where the hair of the Almighty (pl. XVIII, fig. 4) is represented in parallel lines curiously curled and rayed.[5] The architectural canopies on the Wells alabaster tomb-chest are so similar to those on an alabaster tomb at Abergavenny, Monmouthshire (pl. XIX, fig. 1), that we feel certain both must have emanated from the same atelier. Mr. Philip B. Chatwin, F.S.A., has also given much consideration to alabaster work, and he reminds me that the alabaster panels on the tomb-chest at Kington, Herefordshire (*c.* 1470), have finials and low-relief carving in the spandrils which

[1] Possibly Bristol, Gloucester, and Shrewsbury.
[2] pp. 497, 499.
[3] Prior and Gardner, *Medieval Figure Sculpture in England*, 506.
[4] *Ibid.*, 499.
[5] *Arch. Jour.* lxxi, 164.

are so similar to this work on the panels at Wells that we may conjecture they emanated from Bristol. Indeed, a flat-bottomed boat could easily convey them towards Kington, after crossing the Bristol Channel, on the rivers Wye, Lugg, and the lower reaches of the Arrow. The argument, therefore, now stands that the alabaster tables referred to by the authors of *Medieval Figure Sculpture in England* and the panels at Wells and Abergavenny were all sculptured in the same workshop where the stone figures were made for St. Cuthbert's church, Wells, and that workshop we know was Bristol. It would therefore appear that there was a centre of alabaster men established in Bristol where artistic and remarkable work was executed in the middle of the fifteenth century.

Before leaving the subject of alabaster work in the west of England, we must draw attention to a panel of the *Annunciation* at the back of the recess in the sumptuous tomb in Yatton church, built by Sir John Newton, Kt., for himself and his wife. The bas-relief (pl. XIV, fig. 3) was sculptured about 1470 out of a block of Dundry Hill freestone by some highly skilled imager, showing that he was a craftsman who was either well acquainted with the work of the Nottingham alabaster men, or belonged to a Bristol atelier where alabaster panels were sculptured. The carving depicts the Blessed Virgin in kirtle, cotehardie, and mantle, with a gold crown upon her head. She has turned from her prayer-desk—formed cleverly to revolve, and yet to be well balanced by the weight of the book—and kneels before the Archangel Gabriel, who is holding a long scroll which was, probably, inscribed with the angelic salutation. The archangel is vested in alb and a jewelled fillet surmounted by a cross, and his exquisite wings follow the type of the Bristol school of craftsmanship. The Holy Ghost in the form of a Dove is projected from the clouds above on rays of glory, while a one-handled jar holding a tall lily stands in the foreground.

The influence of the craft of Bristol imagers is met with in many directions, and it must be sought not only along the waterways of the Avon and the Severn Sea, on the banks of the Wye and the Usk, but even as far as Buckinghamshire, Dorset, and Ireland. We have ascertained that there are now existing as many as seventy-two effigies actually carved in Bristol workshops and thirty-one that may be considered to have come under Bristol style and influence, although they are sculptured in other material than Dundry freestone. There are certain marked characteristics of the Bristol craft which aid our investigation. We have the ripple drapery, the Bristol method of carving the mail on the hauberk derived from the absorption of the Wells imagers into Bristol workshops about 1240, the dimpled and silky folds of the surcoat of the knight and the mantle of the lady with the head laid frequently on one oblong bolster. Later we find the long lean faces and narrow chins of the ecclesiastics and the deeper outline of drapery.

The influence of the Bristol peculiarity in carving the mail on the arms of the hauberk in parallel lines from shoulder to wrist is found on twenty effigies sculptured from various rocks other than the inferior oolite of Dundry Hill. Two of the knights are made from Purbeck marble, a freshwater-shell stone found at Corfe in Dorset. The one at Wareham, Dorset, is a fine figure of about 1240, and the other, at Down Ampney, Gloucestershire (pl. XIX, fig. 2), may be dated 1270. It is attributed to Sir Nicholas de Valers, and the effigy was probably placed in the church he had assisted in building before he went on the Last Crusade.

Two interesting military effigies were made, probably in Bath, from the great oolite formation. The one at Old Sodbury, Gloucestershire, is sculptured in high relief (*c.* 1240) with a large heater-shaped shield laid on the breast and the feet resting awkwardly on a piece of thirteenth-century foliage. The other is some thirty years later in date, and is found in Hughenden church, Buckinghamshire (pl. XIX, fig. 3). It has been considered a sixteenth-century forgery, but we agree with the authors of *Medieval Figure Sculpture in England* in assigning it a place in thirteenth-century sculpture. The armorial bearings on the shield of the knight show that it is a memorial to one of the De Montfort family and it is attributed to Richard Willysburne de Montfort, youngest son of Baron Simon de Montfort. The triangular block supporting the head has a small shield of arms on either side which are intended possibly for ailettes, although they are raised somewhat high above the shoulders of the knight for that purpose.

Three interesting knights belonging to this class (*c.* 1240) are at Bitton, Gloucestershire, made of lower lias limestone from a local quarry at Keynsham; at Haseley, Oxfordshire, of the great oolite quarried locally; and in the priory church, Malvern. The Bitton knight (pl. XX, fig. 1), carved on a coffin-lid in low relief, is so similar to the knight at Old Sodbury that probably both were the work of the same imager. Each has a large heater-shaped shield on the breast, while in the case of the Bitton knight the armorial bearings indicate that it was a memorial to Sir Robert de Button. The artist, however, has drawn the figure too large for the slab and has been obliged to encroach upon the bevelled edges. The Haseley knight (pl. XX, fig. 2) is a splendid figure, and the shield occupies the unusual position of being placed beneath the oblong bolster supporting the head. The Malvern knight (pl. XX, fig. 3) holds a *martel-de-fer* or pole-axe in the right hand and a target in the left, while the straight-legged attitude and the long surcoat closed in front seem to indicate French influence, although the technique and handling of the figure are like the Wells and early Bristol knights.

A little later in date (1240–50) we find a knight at Abbey Dore, Hereford-

shire, sculptured from a block of light-coloured calcareous sandstone, which had been a splendid figure originally, but is now worn and mutilated.

There are three cross-legged knights in Shropshire possessing the Bristol peculiarity of the mail on the arms of the hauberk. Two are sword-handling knights, and the one at High Ercall is specially instructive as the effigy must have been carved at the very beginning of the fourteenth century, and yet the feet are armed with large rowel spurs of a wheel pattern; while the knight in the church of St. Mary the Virgin, Shrewsbury, probably represents Sir Simon de Leybourne, who died between the years 1300 and 1315. The third knight is at Leighton-under-Wrekin (pl. XXI, fig. 1), and his uncovered hands are raised in prayer with the mittens thrown back on the wrists, having parallel lines of mail similar to those represented on the arms of his hauberk. This is a remarkably fine and well-proportioned figure which is probably a memorial to Sir Richard de Leighton, whose coat of arms is emblazoned on his heater-shaped shield: *Quarterly per fesse indented or and gules and a bend sable.* This knight and the knight at High Ercall have each a small purse suspended at the side. Such an adjunct is rarely found on a military figure although a gypcière is occasionally hung from the waist-belt of a fourteenth-century civilian. A somewhat similar purse is found on the wooden effigy of Sir John Weston in Weston-under-Lyzard church in the neighbouring county of Staffordshire. He accompanied the Princess Elizabeth, countess of Holland and Hereford, as her attorney when she went into Flanders with her father, King Edward I. Sir John Weston had charge of the jewels which the princess took with her, and the little purse suspended from the belt may possibly represent his badge of office. It seems unlikely that the purses found on the knights at High Ercall and Leighton-under-Wrekin were indicative of a similar purpose. It is possible, however, that the imager who carved the wooden effigy of Sir John Weston may have copied the stone figure at High Ercall as it was made a few years earlier; but the Leighton knight was sculptured later than the other two effigies.

These three Shropshire knights are all carved from blocks of a very fine-grained sandstone which may be Keuper sandstone, and were all sculptured within a few years of each other. It appears probable, therefore, that the imager who had learnt his craft and art in Bristol during the closing years of the thirteenth century set up his atelier in Shropshire, producing highly artistic work during the first two decades of the fourteenth century, and probably many of his fine effigies are lost through the destruction of the monastic churches of Shropshire.

There are five effigies sculptured from Ham Hill stone, which is a coarse yellow oolite. They are all located in Somerset, and each knight possesses the Bristol peculiarity on the arms of the hauberk. The earliest two may be dated

1270; the one at Stamford Brett depicts the sword a portion of an inch out of the scabbard, and the figure is worn and weathered; the other is at Brympton d'Evercy (pl. XXI, fig. 2), where we find the knight holding the enarme of his shield with his left hand, while his sword, detached from the scabbard, is placed diagonally on his body. At Kingsdon the knight (1270–80) has a head piece on his coif fastened by a narrow strap under the chin (pl. XXI, fig. 3). The knight in Pendomer church (pl. XXI, fig. 4) is probably the memorial to Sir John Domer or Dummer (1320–5); he has leather gauntlets with oblong plates of steel protecting the back of each hand, knee cops of cuir-bouilli, hands raised in prayer, and surcoat and shield emblazoned with *a crescent between six billets, 3, 2, and 1.* The effigy to Sir Richard Gyvency (pl. XXI, fig. 5) placed in the chantry he built at Limington (1330) is the latest knight showing this Bristol characteristic of armour which had been in use on West Country effigies for one hundred years.

A knight attributed to a Sir Grimbauld Pauncefote, the husband or son (both had the same name) of Dame Sybil Pauncefote, the foundress of Crickhowel church, Brecknockshire, in 1303, rests in a wall-recess in the chancel, and this, too, is a sword-handling knight having the shield on the left arm emblazoned with the arms of the Pauncefote family and the right hand holding the hilt of the sword. This cross-legged knight is in a suit of mail, and the distinguishing characteristic of the up-and-down mail on the arms of the hauberk show that the imager had learnt his art in Bristol, and that he had sculptured this massive figure of over 7 ft. in length and resting on a slab 8 in. thick out of a block of Old Red sandstone about the year 1305.

There was much communication between Bristol and Ireland in early times, and Dundry freestone and Bristol craftsmen were sent from Bristol to assist in building Dublin churches, and it is probable that Irishmen learnt their craft in Bristol workshops and returning to their native land set up as imagers. We do not find, however, any effigies in Ireland made of the Dundry freestone; but we do find five effigies still existing made from Kilkenny marble (palaeozoic rock) and showing evidence of Bristol influence. Three of these military effigies show the characteristic of the Bristol mail on the hauberk. One knight is in Christ Church cathedral, Dublin (pl. XXII, fig. 1). The head, in a flattened coif, rests on an oblong bolster, the hands are raised in prayer, and the kite-shaped shield is charged with *three crosslets fitchy.* Another knight (*c.* 1350) in Christ Church cathedral, Waterford, has the mail reinforced with small shoulder-pieces, elbow and knee cops, the sword laid diagonally on the breast, legs straight, the right hand placed on the thigh and the left on the scabbard. The third is found in Kilfane church, county Kilkenny (pl. XXII, figs. 2, 3), with a flattened coif, surcoat showing the ripple drapery, and a kite-shaped

shield charged with *four annulets and a quarter ermine* showing that the knight belonged to the Canteville family. The right arm with hand bare, having the mail glove hanging loose at the wrist, is at the side; but the effigy is badly designed, and the artist depicts the knight with narrow shoulders and a flat chest (pl. XXII, fig. 3). It is somewhat difficult to date Irish effigies, and Mr. W. G. Strickland, the honorary secretary to the Royal Society of Antiquaries of Ireland, reminds us 'that the type or fashion of armour in Ireland was often much later than in England, that is, after certain things had gone out of fashion in England they persisted for a time in Ireland'.

In the earlier part of this paper we referred to the head of a knight (pl. XXIV, fig. 1) in Exeter (*c.* 1280) made of Beer stone very similar to one in St. Philip's church, Bristol (pl. IV, fig. 3). There are also two other knights in Devon which appear to have been the work of Bristol imagers. The one at Beer Ferrers (pl. XXII, fig. 4) on the river Tavy is a mutilated figure which was evidently carved by a craftsman more familiar with working on the inferior oolite of Dundry Hill than the hard chalky limestone found at Beer in south Devon, so largely used in the workshops of Exeter. This knight, like so many other figures that emanated from the Exeter ateliers at this period, absorbed some of the style of the London school. The knight at Wear Gifford (*c.* 1310) on the river Torridge, north Devon, is another instance of the work of a man who had probably learnt his craft at Bristol and working at Exeter on Beer stone, carved two angels smoothing the cushions similar to those at the head of the straight-legged effigy to a Berkeley (*c.* 1310) in Bristol Cathedral (pl. IV, fig. 4). Both effigies are about the same date.

The later of the two knights (pl. XXIII, fig. 1) at Abbey Dore, Herefordshire (*c.* 1280), is sculptured from a block of Old Red sandstone, and we class it with those that have come under the influence of Bristol art. It must have been a fine figure originally; but now it is sadly mutilated with the head severed from the body.

The knight having a shield charged with the Clifford armorial bearings at Frampton-on-Severn was made at Bath from a block of great oolite (*c.* 1310), yet this well-executed figure shows how strongly the Bath workshops were influenced in their production of sword-handling knights by their Bristol confrères.

The stone-craft of the sword-handling knight which showed so vigorous a conception in attitude and pose in the military effigy in St. Mark's, Bristol, developed itself on its own ground, but we must not suppose for one moment that the motive of the sword-handling attitude was invented in Bristol, as military figures of this type were produced comparatively early in London workshops. The Welshmen who probably learnt their craft as imagers in Bristol

ateliers set up their own workshops in South Wales, where we find as many as five sword-handling knights still existing in Pembrokeshire which are more or less copies of Bristol models. Four are found at Lawrenny, Nolton, St. David's Cathedral, and in the private chapel of Upton Castle, formerly in Nash church. They are in a damaged and battered condition, yet they are splendid figures even in their decay. The fifth is in Manorbier church (pl. XXIII, fig. 2), representing a member of the De Barri family as their arms are emblazoned on his shield. All these five effigies of sword-handling knights are made from the rocks of South Wales, and the Manorbier knight was sculptured from a block of Coal-measure sandstone.

At Graigue-na-managh Abbey in Ireland there is still existing one effigy of a sword-handling knight (pl. XXIII, fig. 3) in a hauberk with the mail on the arms ringed-round in the usual manner. This figure is carved from a block of palaeozoic rock and must be added to the list of those that come under the wide-spread influence of the medieval school of Bristol craftsmen.

An effigy in Hereford Cathedral (pl. XXIV, fig. 3) attributed to Chancellor Swinfield (*c.* 1290), showing the silky folds of his quire habit, clearly indicates a Bristol influence although it is sculptured from a greenish-coloured block of Old Red sandstone. The man who sculptured this work had probably been apprenticed to a Bristol imager in his earlier years. The influence of Bristol art is discernible in a very beautiful effigy (pl. XXIV, fig. 2) in the priory church of Abergavenny. The bevelled slab is adorned with roses and thirteenth-century foliage, while the lady's mantle is rendered in smooth dimpled folds, like a military effigy in St. Mary Redcliffe (pl. III, fig. 3). This lady is postured as a knight with a large shield on her breast charged with *three fleurs-de-lis*, the armorial bearings of the Cantilupe family. It is probable that this effigy is to Eva de Cantilupe, baroness of Bergavenny in her own right, who died in 1259.

The geographical position of Worcester Cathedral permits the products of various centres of English art to have a place within its walls, and effigies of Purbeck marble, alabaster, sandstone, and oolite find a home in this cathedral church. A lady (*c.* 1300) underneath Prince Arthur's chantry, made from Bath freestone (great oolite), holding a rosary in her left hand, shows the silky overlappings of her draperies which distinguishes the art and technique of the Bristol imager.

Tendencies to imitate work in well-known centres of effigy-workshops must be recognized, and this is needful to warrant the supposition that certain well-established ateliers in such a city as Bristol, with its wide command of oolites, did create a centre of style and design throughout an extended region, which was largely aided by the easy water-carriage of the Avon flowing into

the Severn Sea. Such a centre of art possessing excellent building-stone like the Dundry Hill oolite, did set certain models for a wide area until it came into competition with the products of the ateliers of Exeter, Gloucester, and Hereford, where excellent work was also produced in medieval times.

The chapters devoted to West Country art by the authors of *Medieval Figure Sculpture in England* have inspired me to prepare this paper on the work and influence of the medieval imagers of Bristol. The value of the paper, however, is largely dependent on geology as the rocks from which the figures were sculptured indicate the localities where the craftsmen worked up the stone. In this geological work I have had the valuable help of Mr. L. Richardson, F.R.S. (Edin.), F.G.S., whose knowledge of the west of England oolites is both profound and extensive, and in thanking him I must express my gratitude to Dr. A. E. Trueman of the Swansea University College for valuable assistance in the geology of Wales, and also to Professor Sidney H. Reynolds, M.A., of Bristol University, to Professor W. J. Sollas, M.A., of Oxford University, and to Mr. J. A. Howe, F.G.S., Assistant Director of the Geological Survey and Museum, for their help in one or two doubtful examples.

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To the Somerset Archaeological and Natural History Society my grateful thanks are due for their most courteous permission to make use in this paper of those Bristol effigies located in Somerset which I have already treated in the series of papers I have written for that Society, and for the use of blocks (pls. I, figs. 3, 4, 5; III, figs. 1, 2, 3, 4, 5; IV, figs. 1, 5; V, figs. 4, 5, 6; VI, figs. 1, 3, 4; VII, figs. 1, 6; IX, fig. 2; X, figs. 1, 2, 3, 4; XI, fig. 5; XII, figs. 1, 2; XIII, figs. 1, 2; XVI, fig. 5; XVII, fig. 1; XVIII, fig. 4; XXI, figs. 2, 3, 4, 5; XXIV, fig. 5) made specially for its *Proceedings*.

To supplement my own photographs Mr. William Moline, of Clifton, has generously lent me his negatives of some Bristol effigies, which have been made into blocks (pls. II, fig. 3; IV, fig. 4; V, figs. 1, 3; VI, fig. 2; VII, fig. 3; VIII, figs. 1, 3, 4; IX, figs. 1, 3, 4; XV, fig. 1) for this paper. I tender my thanks to the deans and chapters of the cathedral churches of Bristol and Wells for leave to photograph their medieval effigies, and for a similar permission from the Lord Mayor and Corporation of Bristol to photograph in St. Mark's church, Bristol. I desire also to express my indebtedness to the Rev. Canon Armour, vicar of Berkeley, in arranging the removal of the four diminutive stone effigies from their exalted

position on the high window-sills of the nave and placing them erect in the churchyard, so that I might the more easily photograph and study them.

To the following I express my thanks for courteously lending blocks to illustrate this paper: Professor E. S. Prior, M.A., A.R A., F.S.A., and Mr. Arthur Gardner, M.A., F.S.A., for pls. I, fig. 6; II, fig. 5; IV, fig. 2; VII, fig. 2; XVIII, figs. 1, 3; XIX, figs. 1, 3; XXII, fig. 4; XXIII, fig. 1; XXIV, figs. 1, 3 from their valuable volume on *Medieval Figure Sculpture in England*; to the Royal Society of Antiquaries of Ireland for pl. XXII, fig. 2; to the Rector and Churchwardens of the church of St. John Baptist, Bristol, for pl. VIII, fig. 4; and to Mr. Fred. H. Crossley, F.S.A., for pl. XIV, figs. 1, 2, and pl. XV, fig. 2, from his collection of illustrations of medieval tombs and effigies in his work on *English Church Monuments*; also for photographs from which blocks have been made to Mr. W. G. Strickland (pl. XXII, fig. 3, and pl. XXIII, fig. 3), to Mr. Philip B. Chatwin, F.S.A., F.R.I.B.A. (pl. XXIV, fig. 4), and to Mr. Arthur Gardner, M.A., F.S.A. (pl. XXI, fig. 1).

TOPOGRAPHICAL INDEX

PART I

Dundry Freestone—Inferior Oolite

CITY AND COUNTY OF BRISTOL

BRISTOL CATHEDRAL

No. 1. PERSON REPRESENTED. A member of the Berkeley family. Possibly Thomas II, sixth Lord Berkeley, son of Maurice II, and great-grandson of Robert Fitzhardinge. Died 1321, aged 76. See Smyth, *Lives of the Berkeleys*, i, 154–222.

EFFIGY (6 ft. 7½ in.). In suit of mail (originally stamped in gesso), coif of mail, hauberk slightly slit in front showing 1½ in. of gambeson, hose of mail, flowing surcoat to calves with narrow girdle (⅜ in.) with long pendent strap below buckle (portion lost), sword-belt (1¾ in.) attached by swivels to scabbard of light sword (hilt and lower portion lost) hanging obliquely, spurs (pricks lost) and straps, shield on left arm blazoned *a chevron between ten crosses paty, 4, 2, 1, 2, 1*, Berkeley, hands (bare) raised in prayer, legs straight, head on one large bolster (1 ft. 3 in. by 1 ft. 1 in. by 5 in.) with seated angel (mutilated) on each side with one hand on bolster and one on shoulder of knight. Wife died in 1309 and both the effigies (lady's effigy lost) probably made *c.* 1320. It is possible that these effigies originally rested on tomb between Berkeley chapel and south quire aisle, as a shield of arms, *Six mascles 3, 2, 1*, Quincey, in front of tomb are the armorial bearings for his mother-in-law's family.

Effigy now placed in second wall recess to west in south quire aisle. Slab (6 ft. 9 in. by 2 ft. by 3¼ in.) now laid on moulded and bevelled base (7 ft. 10 in. by 2 ft. 5 in. by 7 in.) adorned with paterae of four-leaf flowers beneath a stellated recess having five segments of the arc of the canopy ornamented on inner side with cusps and spandrels pierced with geometrical tracery. The exterior five bays of the star terminate in finials of foliage bordered with maple leaves and seed pods springing from heads of a bareheaded man and a woman in wimple and short veil (pl. IV, fig. 4).

REFERENCES. Gough, *Sepulchral Monuments*, i, part 1, pl. XIV; Skelton, *Antiquities of Bristol* (1825), pl. XVIII; *Trans. Bristol and Glouc. Arch. Soc.* xv, i, 94, pl. V; xxvi, 219–21; Barrett, *History of Bristol*, 303; Pryce, *History of Bristol*, 103; King, *Cathedrals of England and Wales*, 160; Leverage and Taylor, *Bristol Cathedral*, 83; Norris, *Bristol Cathedral*, 59; Pryce, *Notes on the Middle Ages in Bristol* (1850), 20, illustrated. Details of sword-belt: (*a*) *Arch. Jour.* xlviii, 334, fig. 44; (*b*) *Proc. Clifton Antiq. Club*, vii, 75, pl. VIII, fig. 4; Evans, *History of Bristol*, 116.

No. 2. PERSON REPRESENTED. Lady Margaret, daughter of Roger Mortimer, earl of March, and first wife of Thomas III, eighth Lord Berkeley. She died 5th May 1337, aged 29, and was buried in St. Augustine's Abbey, Bristol. It is stated on the authority of Abbot Newland (Smyth, *Lives of the Berkeleys*, i, 345) that 'she was worshipfully buried in the Church of St. Augustine's Monastery in the great tomb under the arch between the elder chapel of our Lady and the north aisle there'.

EFFIGY (6 ft., on bevelled slab 6 ft. 4 in. by 2 ft. 3 in.). In kirtle with tight-fitting sleeves, sleeveless cote-hardie gathered up under arms, mantle, fastened with cords through eyelet holes on the right side to an ornamented stud on left, falls in graceful folds, wimple with heavy folds of linen round neck, veil falling to shoulders, face beautiful, calm and peaceful and features regular, head rests on two cushions (bottom rectangular, 1 ft. 3 in. by 9 in. by 3 in., top set diagonally, tasselled, 8½ in. by 8½ in. by 2 in.) supported by two angels (heads lost), wings folded, the tips resting on bevel of slab, vested in albs and holding the lady's veil and top of cushion, feet on two small dogs back to back half hidden in drapery. The high table-tomb (8 ft. by 4 ft. 5 in. by 6 ft. 1 in.) is adorned on each side with three panels separated by pinnacles having crocketed gables. Each contains two ogee-headed niches (2 ft. 8 in. by 8½ in.) with finials separated by buttresses with crocketed gables. The west end has two similar panels and chamfered plinth, 8 ft. by 7 ft. 4 in. by 11 in.

The ribs of the vaulting of the recess spring from corbels of human heads and foliage, while the double groined roof is adorned with quatrefoil panels and the dividing ribs possess three beautiful bosses, (*a*) hazel leaves and nuts, (*b*) oak leaves and oak apples, (*c*) vine leaves and grapes (pl. V, fig. 1).

REFERENCES. Barrett, *History of Bristol*, 295; Pryce, *History of Bristol*, 102–6; Britton, *Cathedral Antiquities* (Bristol), 58–60; Gough, *Sepulchral Monuments*, i, part 1, pl. V (high tomb), pl. XIV (effigies); King, *Cathedrals of England and Wales*, 156; Norris, *Early History of Architecture of Bristol Cathedral*, 59; Nicholls and Taylor, *Bristol Past and Present*, i, 106; Pryce, *Notes on the Middle Ages in Bristol* (illustrated); Smyth, *Lives of the Berkeleys*, i, 345, 377; *Trans. Bristol and Glouc. Arch. Soc.* xv, 96–8 (male figure, pl. VII); xvi, 115, 116 (female figure, pl. XII); Skelton, *Antiquities of Bristol* (illustrations of tomb and effigies); Evans, *History of Bristol*, 116, 117.

No. 3. PERSON REPRESENTED. Maurice IV, ninth Lord Berkeley, eldest son of Thomas III, eighth Lord Berkeley, by his first wife Margaret, daughter of Roger Mortimer, earl of March, married at eight years old Elizabeth, daughter of Hugh Despenser, wounded at Poitiers and never fully recovered, died 8th June 1368. See Smyth, *Lives of the Berkeleys*, ii, 363–80.

EFFIGY (6 ft. 3 in., on bevelled slab 6 ft. 4 in. by 1 ft. 11½ in. by 2 in.). In hauberk (mail carved) rounded at bottom, jupon with scalloped edging at hem embroidered with the Berkeley arms: (*Gu.*) *chevron between ten crosses pattee, 4, 2, 1, 2, 1* (*arg.*), two of the four crosses partly covered by hands and similar coat blazoned on back, partly visible, camail laced to a somewhat low conical-shaped bascinet, laminated shoulder pieces, brassarts and vambraces of plate or cuir-bouilli, elbow and knee cops with small protecting fans and reinforcing plates, thighs encased in pourpoint with parallel bands of steel arranged in vertical lines in front, stockings of mail and demi-jambs of cuir-bouilli fastened by three straps, rowel spurs and straps, hands (in cuffed gauntlets with gadlings) raised in prayer, bawdrick ornamented with raised four-leaf flowers, sword (lost), dagger on right side attached to bawdrick (sheath, 1 ft. 7 in., hilt, 6 in., drooping quillons and circular pommel), head on tilting helm with mantling, coronet, and surmounted by a mitre, crest of the Berkeley family (pl. V, fig. 1).

REFERENCES. See no. 2 effigy.

No. 4. PERSON REPRESENTED. Walter Newbury, nineteenth abbot of St. Augustine's Abbey, Bristol, or seventeenth according to Newland's *Chronicle Roll*, ruled from 1428 to 1473 with a break of five years (1451–1456 owing to internal dissensions in the monastery). Buried 'in the over-arch of our Lady's Chapel on the north side of the altar' (Newland, *Chronicle Roll*).

EFFIGY (6 ft. 4½ in., on bevelled slab 6 ft. 2½ in. by 1 ft. 11 in. by 3 in.). Vested in apparelled amice (3¾ in.), alb, tunicle (stole and maniple not visible), dalmatic fringed and open at both sides (1 ft. from bottom of alb), mitre—*mitra pretiosa*—richly ornamented and in centre of each horn large conventional flower of twelve petals, hands (in gloves with cuffs and a rose on back of each) raised in prayer, pastoral staff (4 ft. 10 in.) under right arm with crook delicately carved with foliage having septangular knob surmounted with cresting and veil (*vexillum*); head rests on one rectangular pillow (11 in. by 10 in. by 5 in.) supported by two angels vested in albs, heads thrown back and wings folded. Effigy has undergone considerable restorations—face (eyes, nose, and mouth), half right hand of angel, and all the lower portion below dalmatic, including bottom of alb, feet, dog, and lower portion of slab. Effigy rests on high table-tomb (7 ft. 3¾ in. by 4 ft. 1½ in. by 2 ft.) on plinth (9 ft. 2 in. by 5 in.) within a stellated recess in north wall of sanctuary of Lady Chapel. Interior of recess, 7 ft. 5 in. by 4 ft. 9 in. by 1 ft. 8½ in. The five segments of the arch spring from human heads, (*a*) bare-headed man, (*b*) woman in kerchief, bordered with ball-flower moulding and finials of varied foliage. The front is decorated with seven trefoil-headed niches (1 ft. 9 in. by 5½ in.), now empty except one figure (mutilated) with left hand on breast and right holding some object, crocketed canopies, and separated by gabled pinnacles richly crocketed. Below slab is band of fifteenth-century paterae (pl. VII, fig. 2, pl. XV, fig. 1).

REFERENCES. Newland, *Chronicle Roll*; Barrett, *History of Bristol*, 302; Pryce, *History of Bristol*, 102; Britton, *Cathedral Antiquities*, 59, illustrated as frontispiece; Leverage and Taylor, *Bristol Cathedral*, 83; Norris, *Bristol Cathedral*, 57; Skelton, *Antiquities of Bristol* (1825), pl. XVIII; Nicholls and Taylor, *Bristol Past and Present*, ii, 87, illustrated; Pryce, *Middle Ages in Bristol* (1850), 26 (illustrated); *Trans. Bristol and Glouc. Arch. Soc.* ix, 62, 63, illustrated, but wrongly attributed to Abbot Knowle; xv, 70; xxvi, 225–7.

No. 5. PERSON REPRESENTED. William Hunt, twenty-first abbot of St. Augustine's Abbey, Bristol (or nineteenth according to Newland's *Chronicle Roll*), ruled from 1473 to 1481 and 'is buried on the north side of our Lady's Chapel, in the nether arch of the quire there' (Newland, *Chronicle Roll*).

EFFIGY (5 ft. 6 in., on bevelled slab 6 ft. by 1 ft. 8½ in. by 3 in.). Vested in black almuce with hood coming from under the apparelled amice, alb (stole and maniple not visible), fringed tunicle and dalmatic with open sides, chasuble (1 ft. 2 in. above hem of alb), mitre—*mitra pretiosa*—(11 in.) richly ornamented with pearls and jewels and large single rose in centre of each horn, hands (in gloves with pointed cuffs and large roses embroidered on backs) raised in prayer, ring with small stone on first finger of left hand, pastoral staff (4 ft. 6 in.) under right arm, lower part of richly ornamented crook lost, knob (septangular) and veil (*vexillum*), long face somewhat severe, wrinkled forehead and well-made nose, head on two cushions (bottom rectangular and tasselled, 1 ft. 6 in. by 1 ft. 2 in. by 2½ in., top set diagonally, 10 in. by 10 in. by 2 in.) supported by two angels with folded wings, heads thrown back, vested in albs and hands laid on mitre and cushion, feet on large smooth-skinned and long-eared dog. Four inches broken from pastoral staff and lower part of wing of right angel. Effigy in second stellated recess (7 ft. 6 in. by 1 ft. 8 in. by 7 ft. 2 in.). The five segments of arch of canopy spring from heads of man and woman and terminate in handsome finials of foliage, bordered with vine leaves and tendrils (pl. VII, fig. 3).

REFERENCES. Newland, *Chronicle Roll*; Skelton, *Antiquities of Bristol*, pl. XVIII; Barrett, *History of Bristol*, 302; Pryce, *History of Bristol*, 102; Leverage and Taylor, *Bristol Cathedral*, 83; Norris, *Bristol Cathedral*, 57; *Trans. Bristol and Glouc. Arch. Soc.* ix, 63 (wrongly attributed to Abbot Newbury); xv, 70; xxvi, 227–9; Cox's *Gloucestershire*, 72.

No. 6. PERSON REPRESENTED. John Newland, twenty-second abbot of St. Augustine's Abbey, Bristol, ruled from 1481–1515. He describes himself as twentieth abbot as he omits Abbots Philip and Joseph from list; built dormitory, refectory, prior's lodging, gate house, almonry, and other offices, and began

to build a new nave outside the Norman nave, compiled a *Chronicle Roll of the Berkeley Family*, employed by Henry VII in several foreign embassies, and for deeds of charity was known after death as 'The Good Abbot' (pl. VII, fig. 4).

EFFIGY (6 ft. 5½ in., on slab 6 ft. 8½ in. by 1 ft. 8 in. by 2¼ in.). Vested in black almuce with hood coming from under the apparelled amice (2½ in.), alb (no stole visible), fringed tunicle and dalmatic with open sides, maniple with fringed ends, chasuble (1 ft. 9 in. above hem of alb), mitre—*mitra pretiosa*—(11 in.) richly adorned with pearls and jewels and large conventional flower of eight petals on each horn, hands (in gloves with large roses embroidered on backs and rings on first and third fingers of left hand) raised in prayer, pastoral staff under right arm (5 ft. 6 in.) with septangular knob and cresting, veil (*vexillum*) and richly carved crook, long face somewhat hard featured and forehead wrinkled, two seated angels with folded wings support a shield (10 in. by 8 in.) placed at feet on which the abbot's arms canting on his name (Nailheart) are sculptured (*Argent*) *three Passion nails* (*or*) *piercing a human heart* (*proper*), *with the initials I.N. in chief*. Two cushions under the head (bottom rectangular, tasselled, 1 ft. 2½ in. by 1 ft. 2 in. by 2 in., top set diagonally, 10 in. by 10 in. by 1½ in.) supported by two reclining angels with heads thrown back, folded wings, vested in albs, and hands on mitre and top cushion.

Effigy in stellated recess in south wall of Lady Chapel. The five segments of canopy spring from heads of a bearded man and a woman in kerchief, and terminate in finials of vine and oak leaves and fruit, bordered with crockets of leaves.

REFERENCES. Newland, *Chronicle Roll of the Berkeley Family*, continued by unknown monk; Barrett, *History of Bristol*, 302; Pryce, *History of Bristol*, 101, 102; Britton, *Cathedral Antiquities* (Bristol), 61; Leverage and Taylor, *Bristol Cathedral*, 84, illustrated, p. 21; Norris, *Bristol Cathedral*, 57; Skelton, *Antiquities of Bristol*, pl. XVIII; Nicholls and Taylor, *Bristol Past and Present*, ii, 87; Pryce, *Notes on the Middle Ages in Bristol* (1850), 33, arms illustrated; Dingley, *History in Marble*, illustrated (Camden Society), 65; *Trans. Bristol and Glouc. Arch. Soc.* ix, 63, 64, arms illustrated, fig. 5; xv, 74; xxvi, 229–31; Cox, *Gloucestershire*, 72.

ST. JAMES'S PRIORY CHURCH

PERSON REPRESENTED. Unknown civilian.

EFFIGY (5 ft. 10 in., on slab 6 ft. 7 in. by 1 ft. 11 in. by 3 in.). In under-tunic with tight-fitting sleeves to wrists, long cote to ankles with sleeves to elbows, circular ornament on neck (1¾ in. diam.), narrow girdle (1 in.) with pendent strap beyond buckle reaching to 3 in. above hem of cote, long mantle to ankles fastened by cords (¾ in.), right hand on breast, left at side holding fold of mantle, long wavy hair to neck, ripple drapery, pointed shoes, head on one rectangular cushion (11 in. by 12 in. by 2½ in.), feet on two blocks of stone. Date *c.* 1240 (pl. I, fig. 6).

REFERENCES. Barrett, *History of Bristol*, 389; Pryce, *History of Bristol*, 179–80; Nicholls and Taylor, *Bristol Past and Present*, ii, 41, 42; Pryce, *Notes on the Middle Ages in Bristol* (1850), 75 (illustrated); *Trans. Bristol and Glouc. Arch. Soc.* xxvii, 71–4; *Proc. Clifton Antiq. Club*, 87, pl. X; *Journal Brit. Arch. Assoc.* xxv, 37, 38; Hollis, *Monumental Effigies* (illustrated); Prior and Gardner, *Medieval Figure Sculpture in England*, 606, fig. 679.

CHURCH OF ST. JOHN BAPTIST

PERSON REPRESENTED. Walter Frampton, a wealthy merchant, mayor of Bristol 1357, 1365, and 1374, member of Parliament for Bristol 1362 and 1379, rebuilder of present church on older crypt, and founder of a chantry. Died 1388.

EFFIGY (6 ft., on slab 7 ft. 2 in. by 1 ft. 7 in. by 2¾ in.). In long gown to feet, fastened with small buttons in front, with sleeves sufficiently short to show the arms of under-tunic knitted in parallel perpendicular lines fastened with small buttons and carried up the hands to knuckles like mittens, cape on shoulders and hood thrown back on neck. Feet in shoes with pointed toes rest on smooth-skinned dog having collar and long tail (1 ft. 3 in.), hands raised in prayer, round neck is a belt (1¼ in.) from the centre of which is suspended a long dagger (sheath, 1 ft. 5¾ in., and hilt, 6½ in.), of basilard type with quillons turned upwards.

For English inscription on strap see p. 13. Head rests on two tasselled cushions (bottom rectangular, 1 ft. by 1 ft. by 3 in., top set diagonally, 10 in. by 10 in. by 2¼ in.). An angel with beautiful folded wings, sits on each side, vested in alb and cope fastened by morse, having one arm and hand damaged. Face is long, calm, and peaceful, high forehead, small drooping moustache, short forked beard, curly hair parted in front falls to ears.

William of Worcester says that the effigy stood in centre of church in his time (1415–1482?), but it is now placed in a shallow arched recess in north wall of sanctuary. Seven heater-shaped shields in sunk panels adorn the front of table-tomb, charged:

On first, third, fifth, and seventh shield: *Argent a chevron between three lions' gambs erect erased within a bordure engrailed gules*, Frampton.

On second shield: *Gules a chevron between nine crosslets* (or may be foils), *4, 2, 1, 2, or.*

On fourth shield: *Sable, three fusils conjoined in fess or.*

On sixth shield: *Sable, a dolphin hauriant or.*

The last three have not been identified although the charges are easy to read, but the pedigree is not well known.

On edge of slab is: Hic jacet Gualterus Frampton hujus Ecclesiae fundator qui Obiit Año. Dñi. MCCCLXXXVIII.

Effigy well preserved, and both tomb and effigy have been painted many times (pl. VIII, fig. 4).

REFERENCES. William of Worcester, 216; Barrett, *History of Bristol*, 488; Pryce, *History of Bristol*, 246; *Trans. Bristol and Glouc. Arch. Soc.* xviii, 259, 260, pl. III; xxvii, 79–81; Pryce, *Notes on the Middle Ages in Bristol*, 93, illustrated; Nicholls and Taylor, *Bristol Past and Present*, 150; Hirst, *History of St. John Baptist, Bristol*, 20, pl. II; Evans, *History of Bristol*, 250.

CHURCH OF ST. MARK (Dedicated to the Blessed Virgin Mary and St. Mark)

No. 1. PERSON REPRESENTED. Tradition attributes this fine effigy to Robert de Gourney, a great-grandson to Robert Fitzhardinge, heir to his uncle Maurice de Gaunt, and a munificent benefactor to the Hospital of St. Mark's, Billeswick, Bristol. He married Hawisia of Longchamp, who bore him one son, Anselme, and she and her husband died in 1269. This effigy, however, was sculptured between 1240 and 1250, and if it were a 'Memorialle' to Robert de Gourney it must have been carved several years before his death.

EFFIGY (6 ft. 3 in.). In suit of mail (links carved), hooded hauberk with hood laced on left side above ears to hauberk, slit up 2½ in. in front, mail in parallel lines up and down from shoulder to wrist, hose of mail, surcoat to calves slit up to waist showing 2 in. of hauberk with girdle (1 in.) having long pendant below buckle, spurs (pricks gone) and straps, sword-belt (1¼ in.), sword (present length of scabbard, 1 ft. 11 in., but originally it must have been 2 ft. 6 in.) and hilt (5½ in.) with straight quillons slightly drooping and round pommel with circular knob, leg crossed above knee, hands (bare) and fingers and nails depicted (right-hand thumb and finger lost), right placed on top of shield and left on breast so that the hands are crossed, kite-shaped shield with straight top (2 ft. 5 in. by 1 ft. 4½ in.) having guige (1¼ in.) over right shoulder with metal end (3½ in.), head on two cushions (bottom rectangular, 13 in. by 13 in. by 2 in., top set diagonally, 1 ft. 3 in. by 1 ft. 3 in. by 1½ in.), feet rest against small statant lion. The moulded and bevelled slab (6 ft. 9½ in. by 2 ft. 1½ in. tapers to 1 ft. 7 in. by 3½ in.) has small hole (2½ in. by 2½ in.) cut through slab near feet. The position and history of effigy same as no. 2. Date 1240–1250 (pl. II, fig. 3).

REFERENCES. Barrett, *History of Bristol*, 349; Skelton, *Antiquities of Bristol*, pl. X; Pryce, *History of Bristol* (1851), 172; Pryce, *Notes on Middle Ages in Bristol* (1850), 66, 67 (illustrated); Nicholls and Taylor, *Bristol Past and Present*, ii, 187, 188 (illustrated); *Trans. Bristol and Glouc. Arch. Soc.* xv, 90; xxvi, 219–21; *Trans. Arch. Inst.* (1851), 172; Barker, *St. Mark's, Bristol*, pl. XVI; *Proc. Clifton Antiq. Club*, i, 42; Pencil sketch by H. S. Wasbrough (City Treasurer's Office, Bristol); Prior and Gardner, *Medieval Figure Sculpture in England*, 610; Dallaway, *Antiquities of Bristol*, 71; Evans, *History of Bristol*, 175.

No. 2. PERSON REPRESENTED. This effigy is attributed to Maurice de Gaunt (1184?–1230), baron of Leeds, Yorks., grandson of Robert Fitzhardinge and son of Robert de Were and Avicia daughter of Robert de Gaunt. He was founder of the Hospital of St. Mark's, Billeswick, and of the Dominican Priory, Bristol, where he was buried in 1230. On the bevel of the slab is a fifteenth-century inscription, 'Mauritius-de-Gaunt- hujus- loci- fundator- obiit- MCCXXX', and as Maurice de Gaunt was buried in the Dominican Priory in Bristol, this figure can only be a 'memorialle' erected some thirty years after his death.

EFFIGY (6 ft. 8 in.). In suit of mail (links carved), hooded hauberk having mail in parallel lines up and down from shoulder to wrist, and hands in mail mittens, mail hose, legs crossed below knee, spurs (pricks lost) and straps, sleeveless surcoat to calves, open half-way to waist and showing lacings with row of small studs on left shoulder and slit 2 in. in front at neck, girdle (1 in.) bared and buckled with dagger attached (sheath $7\frac{1}{2}$ in. and hilt $4\frac{1}{2}$ in., of slightly curved vertical grooves), sword-belt (3 in.) adorned with raised bands ($\frac{3}{4}$ in.) set 2 in. apart and pendent end falls $6\frac{1}{2}$ in. below buckle, sword (scabbard ornamented with bars, 2 ft. $9\frac{1}{2}$ in. and hilt of $7\frac{1}{2}$ in. with slightly drooping quillons and wheel pommel), left hand holds scabbard and right grasps hilt, head on two cushions (bottom rectangular, 1 ft. $6\frac{1}{2}$ in. by 1 ft. 2 in. by 4 in., top set diagonally, 1 ft. 1 in. by 1 ft. 1 in. by 2 in.), feet on collared ($\frac{1}{2}$ in.) smooth-skinned dog having long ears and tail, forelegs spread out and crossed and hind legs wide apart. Except features which are worn the effigy well preserved. Date *c.* 1260 (pl. II, figs. 2 and 3).

This effigy and no. 2 now placed on table-tomb in north aisle chapel. Effigy (no. 1) originally stood in north transept and when this was destroyed was removed (1591) to chancel, and at later date again removed to present position.

REFERENCES. Barrett, *History of Bristol*, 349; Skelton, *Antiquities of Bristol*, pl. X; Pryce, *History of Bristol* (1851), 172; Pryce, *Notes on Middle Ages in Bristol* (1850), 66, 67 (illustrated); Nicholls and Taylor, *Bristol Past and Present*, ii, 187, 188 (illustrated); *Trans. Arch. Inst.* (1851), 172; Barker, *St. Mark's, Bristol*, pl. XVI; Two Pencil Drawings by H. S. Wasbrough (City Treasurer's Office, Bristol); *Trans. Bristol and Glouc. Arch. Soc.* xv, 94; xxvi, 215–19; *Proc. Clifton Antiq. Club*, i, 42; Prior and Gardner, *Medieval Figure Sculpture in England*, 609, fig. 682; Evans, *History of Bristol*, 175.

No. 3. PERSON REPRESENTED. Unknown civilian, a young man of noble birth. The inscription cut into the slab at a comparatively recent date makes an error of one hundred years, as it attributes the effigy to Sir Henry de Gaunt who died in 1258, while the date is about 1360.

EFFIGY (5 ft. 8 in.). In under-vest (soft material, silk?) reaching to the thighs with tight-fitting sleeves (this garment can be seen beneath the lacing in front of close-fitting sleeveless cote-hardie), narrow belt (1 in.) with buckle on right side and pendent strap (6 in.) having metal end, mutilated dagger (1 ft. 4 in.?) with straight quillons on left side, long mantle to feet fastened with two laces passing through eyelet holes and secured on left side with knot, tight-fitting hose, hands (restoration) raised in prayer, feet, in pointed boots open in front with tongues of leather and fastened with narrow straps ($\frac{3}{8}$ in.) and buckles, rest on small dog (couchant) having long ears on mound or stool (1 ft. by 8 in. by $5\frac{1}{2}$ in.); face worn, but features and figure appear youthful, hair closely curled round the head which rests on two tasselled cushions (bottom rectangular, 1 ft. by $11\frac{1}{2}$ in. by 3 in., upper set diagonally, 9 in. by 9 in. by $2\frac{1}{2}$ in.). The high table-tomb upon which effigy now rests in south aisle is much later in date, being late Perpendicular, possessing front of four panels with small heater-shaped shields. The recess has a moulded ogee arch, cusped and surmounted by a finial (pl. VIII, fig. 1).

REFERENCES. Barrett, *History of Bristol*, 349; Pryce, *History of Bristol*, 145; Barker, *St. Mark's, Bristol*, pl. XI; Skelton, *Antiquities of Bristol*, pl. X; Nicholls and Taylor, *Bristol Past and Present*, ii, 187 (illustrated); Pryce, *Notes on the Middle Ages in Bristol*, 52, 53 (illustrated); Pencil Drawing by late H. S. Wasbrough framed in City Treasurer's Office, Bristol; *Trans. Bristol and Glouc. Arch. Soc.* xv, 91, 92, pl. III; xxvi, 255–7; Evans, *History of Bristol*, 175; Prior and Gardner, *Medieval Figure Sculpture in England*, 677, fig. 761.

No. 4. PERSON REPRESENTED. A member of the Berkeley family as the crest on the knight's tilting

helmet is a mitre. When Bishop Salley built the chancel and placed his own tomb in the position of founder, he added the second tomb probably to complete his design. Two names have been suggested:

(*a*) Barrett in his *History of Bristol* ascribes these effigies to Sir Thomas Berkeley of Uley (died 1361) and Katherine his wife, who was daughter of John, Lord Buttetort (died 1387). The armour, costume, and architecture of the tomb may be dated 1465–1470, and even if no attempt were made to represent armour and costume of a hundred years earlier, yet the Yorkist badge of a collar of suns and roses would not find a place on a knight who lived at so distant a period.

(*b*) It seems more probable that the effigies represent Sir Maurice Berkeley of Uley and his wife. He was a very wealthy and important member of the Berkeley family and the Yorkist badge would be appropriate to his time. He is said by Dallaway to have been the patron of the Gaunt's Hospital by descent from the founders through his grandfather, Sir Thomas Berkeley of Uley. Sir Maurice Berkeley of Uley was born posthumously in 1400 and died in 1464.

EFFIGY (5 ft. 8 in., on slab 6 ft. by 1 ft. $7\frac{1}{2}$ in. by $1\frac{1}{4}$ in.). In suit of plate armour, breast and back plates with demi-placcates, skirt of taces (5 lames) and tuilles ($5\frac{7}{8}$ in. by $4\frac{3}{4}$ in.), salade with short tail-piece, visor (raised), mentonnière, and gorget, pauldrons partly covering laminated shoulder-pieces, brassarts, vambraces, thigh-pieces, and jambs, large knee and elbow cops with rayed points, collar of suns and roses with plain rectangular locket, sword-belt ($1\frac{1}{2}$ in.) diagonally across taces. The end of belt forms a loop after being buckled and on right is suspended a short narrow subsidiary belt decorated with two roses, but no weapon attached, sword (scabbard restored), hilt (damaged), quillons (lost), hands, in metacarpal gauntlets with laminated plates to cover the fingers, raised in prayer, feet, in pointed sollerets with rowel spurs (right lost) and straps, rest on large smooth-skinned dog with long ears (muzzle restored), head on tilting helmet with mantling, wreath and the Berkeley crest of a mitre (pl. XV, figs. 3 and 4).

The front of table-tomb (6 ft. 11 in. by 2 ft. 6 in. by 3 ft. 2 in.) is adorned with band of four-leaf flowers below slab and eight shallow crocketed and cinquefoiled niches with finials separated by gabled pinnacles (crocketed). The soffit of recess (6 ft. 4 in. by 2 ft. 9 in. by 4 ft. 5 in.) is decorated with four panels containing four quatrefoils having feathered centres while back and side are adorned with foliated panels and a bracket to hold a statue under a richly carved canopy is placed in the centre panel. The splendid canopy consists of an ogee crocketed arch, foliated, and carried up so that the finial terminates in the cresting. The spandrels contain sculptured foliage, roses, hazel leaves, nuts, etc., and the cusps end in demi-angels holding plain shields ($4\frac{1}{2}$ in. by $3\frac{1}{4}$ in.). Above the arch are eight shallow niches similar to those on table-tomb. The two centre ones on each side are combined and hold escutcheons. In 1789 Barrett (*History of Bristol*, 350) says that one was charged with the arms of Berkeley of Stoke Gifford, quartered with Buttetort, and the other with Gourney. In 1823 Dallaway remarked that they were blank. They are now painted:

First Escutcheon. Quarterly, 1: *Gules a chevron ermine between ten crosses paty argent, 4, 2, 1, 2, 1,* Berkeley of Stoke Gifford; 2: *Or a saltire engrailed sable,* Buttetort; 3: *Or two lions passant guardant sable,* Somery; 4: *Gules ten bezants, 4, 3, 2, 1, a label of three points argent,* Zouch.

Second Escutcheon. Quarterly, 1: *Gules a chevron ermine between ten crosses paty argent, 4, 2, 1, 2, 1,* Berkeley of Stratton; 2: *Gules a chevron between ten crosses paty, 4, 2, 1, 2, 1, within a bordure argent,* Berkeley of Beverstone; 3: *Paly of six or and azure,* Gourney; 4: *Azure three bars paly or and azure a bend gules* (should be *Barry of six or and azure a bend gules*) Gaunt; impaling *Or a saltire engrailed sable,* Buttetort.

The cornice consists of a rich band of carved vine leaves and grapes and narrow paterae, while above is cresting of open-work leaves and stems with a short gabled pinnacle at each end. The monument is flanked on either side by a cluster of gabled pinnacles richly crocketed and banded in the centre.

REFERENCES. Barrett, *History of Bristol*, 350; Pryce, *History of Bristol*, 146, 147; Barker, *St. Mark's, Bristol*, 165; plates XIII and XV; *Trans. Arch. Inst.* (1851), 172; Skelton, *Antiquities of Bristol*, pl. VII; Pryce, *Notes on the Middle Ages in Bristol*, 59, 60 (illustrated); *Trans. Bristol and Glouc. Arch. Soc.* IX, 61; XV, 98; XVI, 121; XXVI, 257–62, subsidiary waist-belt illustrated; Evans, *History of Bristol* (1816), 178; Crossley, *English Church Monuments*, illustrated, 12, 158.

No. 5. PERSON REPRESENTED. The wife of some member of the Berkeley family, (*a*) Katherine,

wife of Sir Thomas Berkeley of Uley, died 1387, or (*b*) Ellen, wife of Sir Maurice Berkeley of Uley, died 1475. The weight of evidence suggests that this effigy is to the last-named lady.

EFFIGY (5 ft. 8 in., on slab 6 ft. by 1 ft. 7 in. by 1¼ in.). In long gown with tight-fitting sleeves and bodice cut square and showing chemisette (silk?), wide collar (3¼ to 4 in.) with ends meeting at waist under a broad belt, necklace of small open links and pendent cross, hair enclosed in cap with veil hanging behind, vertical caul or horn rises on either side of face above head, acutely pointed and set near together at apex, and band above forehead (3¼ in.) falling in lappets on either side of the face, hands raised in prayer, feet in pointed shoes rest against a bracket or stool (1 ft. 3 in. by 8 in. by 3 in.) supported by two small dogs, head on rectangular cushion (1 ft. by 10 in. by 4½ in.) supported by two angels vested in albs, wings folded and hands resting on head and neck of lady. Date 1465–1470 (pl. XV, fig. 4).

REFERENCES. See no. 4 effigy.

No. 6. PERSON REPRESENTED. Miles Salley, abbot of Abingdon, abbot of Eynsham, near Oxford, and later consecrated bishop of Llandaff. He reconstructed east end of St. Mark's church, erected his own tomb in founder's position on north side of sanctuary and that of the Berkeleys during his lifetime, died 1516. His heart was buried in chancel of Mathern church, near Chepstow.

EFFIGY (5 ft. 5 in.). Vested in almuce (the hood can be seen falling over the back of the amice), alb, tunicle, dalmatic, chasuble, mitre (*mitra pretiosa*) decorated with jewels and raised ornaments, hands in gloves with backs adorned with four-leaf flowers and ring on second finger of right hand, pastoral staff under left arm having embattled knob and crook richly carved with conventional foliage and veiled with vexillum, feet in shoes (pointed toes) resting on dog on mound or cushion (1 ft. 5 in. by 5 in. by 5 in.), head on two tasselled cushions (bottom rectangular, 1 ft. 4 in. by 5 in. by 5 in., top set diagonally, 10 in. by 10 in. by 3 in.) (pl. VII, fig. 5).

The fine effigy rests upon a table-tomb (5 ft. 7 in. by 1 ft. 11 in. by 3 ft. 6 in.) having front adorned with fifteen narrow cusped panels with band of four-leaf flower patterae above and moulded plinth below. The recess (5 ft. 7 in. by 1 ft. 11 in. by 4 ft. 1 in.) is panelled, possessing narrow matrix which once held a brass plate with name and inscription, and soffit is decorated with large quatrefoils having feathered centres. The arch is foliated and spandrels possess open quatrefoils, while above the frieze of vine leaves and grapes (6 ft. by 3½ in.) is an open arcade surmounted by cresting and eight projecting brackets festooned together and supporting pinnacles with crocketed gables. Length of tomb, 6 ft. 3½ in.; height, 9 ft. 6 in. Tomb erected in the closing years of the fifteenth century (pl. XIV, fig. 2).

REFERENCES. Barrett, *History of Bristol*, 350; Pryce, *History of Bristol*, 147; Barker, *St. Mark's, Bristol*, 165, pl. XIII; Skelton, *Antiquities of Bristol*, pl. VII; Nicholls and Taylor, *Bristol Past and Present*, ii, 188; Pryce, *Notes on the Middle Ages in Bristol* (1850), 61–4 (illustrated); Evans, *History of Bristol*, 178; *Trans. Bristol and Glouc. Arch. Soc.* ix, 61; xxvi, 262–3; Crossley, *English Church Monuments*, illustrated, 95.

CHURCH OF ST. MARY REDCLIFFE

No. 1. PERSON REPRESENTED. Unknown. Britton considers it was possibly the head of an early abbot.

EFFIGY. A much worn head (4 in.) in relief above one arm of a cross flory on a damaged slab with bevelled edges (2 ft. 9 in. by 1 ft. 6 in. tapering to 1 ft. 1½ in. by 5 in.), now preserved under the tower.

REFERENCES. Paul, *Incised and Sepulchral Slabs of N.W. Somerset*, 2, pl. IV, fig. 1; *Proc. Som. Arch. Soc.* lxv, 32, 33, 46.

No. 2. PERSON REPRESENTED. It is possible that this fine effigy was made about 1260 for the chapel of the Hospital of St. Catherine's, Bedminster, by some member of the Berkeley family in memory of the founder, Robert, second Lord Berkeley, who died in 1220; Robert was buried in St. Augustine's Abbey, Bristol, and this effigy was only a 'memorialle' to him. St. Catherine's hospital was dissolved in 1549 and the effigy was removed to St. Mary Redcliffe for preservation. See Smyth, *Lives of the Berkeleys*, i, 82–103.

EFFIGY (7 ft.). In coif of mail, hauberk slit (2¾ in.) in front having mail in parallel lines up and down from shoulder to wrist, mail hose, sleeveless surcoat to middle of calves, girdled by cingulum (1¼ in.), right leg crossed over left at knee, shield (2 ft. 9 in. by 1 ft.) on left arm, sword (3 ft. 11 in.) with hilt, straight quillons and round pommel, sword-belt (2¾ in. with pendent strap below buckle of 8 in.), spurs (shank, ¾ in.) straps (¾ in.), left arm under shield and hand holding top of scabbard, right hand grasps hilt of sword, head rests on two rectangular cushions (bottom, 1 ft. 6 in. by 1 ft. 2½ in. by 1½ in., top one set diagonally, 11 in. by 11 in. by 1½ in.), feet on dog holding bottom of scabbard in mouth. Effigy slightly embedded in stone, somewhat statue-like, well executed, having expressive features, drooping moustache, and eyes closed, while coif permits a diameter of 7 in. of face to be exposed. One corner of slab with fraction of cushion has been restored, also legs and bottom of surcoat; hose damaged, elbow of right arm mutilated and top of effigy somewhat worn, otherwise in good condition (pl. III, figs. 3, 4).

REFERENCES. Barrett, *History of Bristol*, 583; *Trans. Bristol and Glouc. Arch. Soc.* xxvii, 51-3; *Proc. Clifton. Antiq. Club*, vii, 71; Paul, *Incised and Sepulchral Slabs of N.W. Somerset*, plates V, VI, p. 3; Prior and Gardner, *Medieval Figure Sculpture in England*, 610, fig. 683; Nicholls and Taylor, *Bristol Past and Present*, ii, 197 (illustrated); Pryce, *Notes on the Middle Ages in Bristol*, 180, 181; *Proc. Som. Arch. Soc.* lxii, ii, 49, 50, 82, pl. IV, figs. 1 and 2.

No. 3. PERSON REPRESENTED. John Lanyngton or Lamington (priest). This effigy came from the chapel of St. Sprite which stood in the churchyard of St. Mary Redcliffe, and of which John Lanyngton was probably a chaplain. Dingley saw it in the seventeenth century and mentions it in his *History in Marble* (1660–1685), 62. For the reading of his name see p. 9.

EFFIGY (5 ft. 6½ in.). In long cassock fastened at neck with three buttons, the centre one larger than the other two. The tight-fitting sleeves have wrist-bands with five buttons and leather waist-belt with oval buckle. The low shoes have ankle straps. Hands raised in prayer, head and face somewhat round (7½ in. by 6 in.) and hair worn long at sides with tonsure (4½ in. diam.). Head on cushion with tassels (6½ in. by 6½ in. by 2½ in.) set diagonally. Feet rest on stone (1 ft. 10 in. by 4½ in. by 5 in.) with 'Johes : Lanyngton' carved on top. The slab is a coffin-lid (5 ft. 10¼ in. by 2 ft. 2 in. tapering to 1 ft. 10 in. by 4½ to 5½ in.). The effigy is much embedded in the slab and somewhat flat. It was placed in St. Mary Redcliffe in 1776, having been discovered under the west window of St. Sprite's chapel, and rests since 1877 in wall recess in north aisle of nave. When Britton wrote his book on St. Mary Redcliffe the effigy covered a stone coffin standing at west end of south aisle. Date 1390–1400 (pl. VI, fig. 2).

REFERENCES. Britton, *St. Mary Redcliffe*, 28; Barrett, *History of Bristol*, 596; Pryce, *History of Bristol*, 340; Norris, *Guide to St. Mary Redcliffe* (1858), 12 (illustrated); Nicholls and Taylor, *Bristol Past and Present*, ii, 206 (illustrated); *Arch. Jour.* (Bristol vol.), 1851, 167; Paul, *Incised and Sepulchral Slabs of N.W. Somerset*, 35, pl. III; *Proc. Som. Arch. Soc.* lxvi, ii, 30, 38, 48-9; *Trans. Bristol and Glouc. Arch. Soc.* ix, 70, pl. VII; xxvii, 53-5; Dingley, *Hist. in Marble* (Camden Society), 62; Cox, *Gloucestershire*, 73; Evans, *History of Bristol* (1816), 283.

No. 4. PERSON REPRESENTED. William Canynges II, shipowner and wealthy merchant, five times mayor of Bristol and twice member of Parliament; took considerable share in rebuilding Redcliffe church, endowed two chantries and certain charities, gradually gave up business after death of wife (1460), ordained priest in 1467, appointed Dean of Westbury-on-Trym College, died 1474 and buried alongside his wife under south transept in Redcliffe church.

EFFIGY (6 ft.). Now in wall recess in south aisle of nave. This effigy and the one to wife removed to this position in 1877 from the fifteenth-century monument under central window of south transept. This table-tomb (7 ft. 10 in. by 3 ft. 5 in. by 3 ft. 6½ in.) with deeply moulded base (1 ft.) is adorned in front with three panels each containing a shallow niche with shield of arms in central one, *Arg. three moors heads couped, 2 and 1, sa. wreathed or and az.* Canynges. The canopy rises 5 ft. 3 in. above the table-tomb and the centre of soffit is 4 ft. 6 in. above slab. The front of the arch is adorned with foliated cusps and two demi-angels with wings upraised and vested in albs with crosses (five stones) on fillets encircling foreheads. Each holds a heater-shaped shield (4 in. by 3¾ in.) and on one is Canynges's merchant mark. The cornice

possesses a plain panel containing scroll inscribed: *Ora pro Aniābus Gulielmi Cannyngae quondam . . . hujus Villae et Johannae Uxoris ejus*, with cresting above. The canopy is flanked by four octagonal pillars having moulded and embattled heads rising several inches above cornice. The effigy is clad in long gown to ankles, high in neck with long full sleeves edged with fur at bottom hem and wrists, fur-trimmed mantle open at sides, falling to feet in graceful folds, turban hat on shoulder with long liripipe falling 2½ in. above bottom hem of gown, under-tunic visible at neck and wrists, clean shaven, features well delineated and face probably a portrait, bald headed with short curly hair at sides, hands raised in prayer. Head rests on two tasselled cushions (lower rectangular, 10 in. by 10 in. by 3½ in., upper set diagonally, 6 in. by 6 in. by 4 in.) smoothed by two small kneeling angels in albs and jewelled fillets on foreheads; feet in half boots cut open in front showing the tongue and buckled across with straps, rest one on small collared dog (head mutilated) and the other on block of stone sculptured with a large conventional leaf. Effigy and slab (6 ft. 6 in. by 1 ft. 11 in. by 2¼ in.) placed on moulded base (3 in.). Date *c.* 1460 (pl. IX, fig. 1).

REFERENCES. Barrett, *History of Bristol* (1789), 580; Skelton, *Antiquities of Bristol*, pl. VI; Britton, *Redcliffe Church* (1813), 18–21; *Trans. Bristol and Glouc. Arch. Soc.* xxv, 146; xxvii, 55–60; *Archaeological Institute*, Bristol vol. (1851), 167, vol. viii, 174; Pryce, *History of Bristol*, 346; *Report on Sepulchral Monuments* (Soc. Ant.), 1872, p. 37, no. 453; Prior and Gardner, *Medieval Figure Sculpture in England*, 715, fig. 813; *Proc. Som. Arch. Soc.* lxviii, 28, 29, 33, 37, 40, 42, 44, 46, 59, 60, pl. XVII, fig. 1 and wife 2; Cox, *Gloucestershire*, 73; Crossley, *English Church Monuments* (illustrated), 200 and wife 198; Norris, *Guide to St. Mary Redcliffe* (1858), 20 (illustrated: on the fifteenth-century tomb); Nicholls and Taylor, *Bristol Past and Present*, 207, 218 (illustrated: on the fifteenth-century tomb); Pryce, *Notes on the Middle Ages in Bristol* (1850), 162–7 (illustrated: on the fifteenth-century tomb); Evans, *History of Bristol*, 285.

No. 5. PERSON REPRESENTED. Joan, wife of William Canynges II, died 1460.

EFFIGY (5 ft. 7 in.). In long gown to feet, bodice cut open V-shaped in front and edged with fur (2¼ in.) showing a chemisette (probably silk) square at neck, laced in front, full sleeves, waist-belt ornamented with roses and pendent strap 8½ in. beyond buckle, hands raised in prayer with rings on second, third, and fourth fingers of each hand above joints, features well delineated and refined, face probably a portrait, veil on head falls to shoulders, feet in pointed shoes rest against two small dogs (head of one lost) with bodies hidden in folds of gown, head on two tasselled cushions (lower rectangular, 1 ft. by 9 in. by 2 in., upper circular, 1 ft. diameter by 3 in.) smoothed by two angels in albs and jewelled fillets on foreheads. Slab (6 ft. 5½ in. by 1 ft. 7 in. by 2¾ in.) rests on moulded plinth (2 in.). Date *c.* 1460 (pl. IX, fig. 4).

REFERENCES. See no. 4 effigy.

No. 6. PERSON REPRESENTED. Sir Thomas Mede, Kt., a wealthy merchant, bailiff of Bristol 1430, sheriff 1453, died 1475.

EFFIGY (6 ft. 6 in.). In long gown with lower hem edged with fur (1 in.) reaching to ankles, high in neck, large full sleeves with fur cuffs, showing tight-fitting sleeves of under-tunic fastened with waist-belt (1¼ in.) from which a long tasselled gypcière (6 in.) is suspended on left side by strap, fur-trimmed (¾ in.) mantle open at sides, long broad liripipe or scarf over left shoulder falling nearly to bottom of gown, head bare, hair closely cropped, features worn, ears large, and face clean shaven, hands raised in prayer, feet in pointed shoes rest on large smooth-skinned dog, head on rectangular cushion (1 ft. 9 in. by 1 ft. 5 in. by 4 in.) smoothed by two angels with extended wings, heads thrown back, vested in albs and jewelled fillets on foreheads.

This splendid monument stands against the north wall of north quire aisle and is 10 ft. 6 in. high, consisting of a table-tomb with front adorned with sixteen trefoil-headed panels. The vaulted recess (6 ft. 6 in. by 3 ft. 6 in. by 3 ft. 6 in.) is slightly arched and decorated in panels (1 ft. 5 in. by 1 ft. 5 in.) containing quatrefoils having feathered cusps of roses, while a small trefoil-headed window is inserted in west side and a shield is carved on north wall emblazoned: (*Gules*) *a chevron* (*ermine*) *between three trefoils slipped* (*argent*), Mede. The front of the horizontal canopy (6 ft. by 3 ft.) over the recess is ornamented with

panelling and five trefoil-headed arches, foliated and crocketed, possessing finials springing from demi-angels in albs and large jewelled fillets on foreheads, holding shields with folded wings placed against pinnacles (8 ft. by 2½ in. by 2½ in.) having corner buttresses (three stages) with crocketed gables. On margin of front of table-tomb is the inscription on a narrow strip of brass, but only latter portion remains: . . . pdict Thome mede Ac ter maioris isti^{9} ville Bristoll q^{i} obijt XX . . . . . die mēs decēbr a^{o} dn̄i m^{o} CCCCLXXV q^{r} aīabs ppiciet^{r} de^{9} amen. The Mede coat of arms is incised at one end. Date *c.* 1475 (pl. XII, fig. 3).

REFERENCES. Barrett, *History of Bristol*, 584, 585; Skelton, *Antiquities of Bristol*, pl. XXXIII; Britton, *Redcliffe Church*, 23; Pryce, *History of Bristol*, 356; *Trans. Bristol and Glouc. Arch. Soc.* xxvii, 64–6; Prior and Gardner, *Medieval Figure Sculpture in England*, 715; Pryce, *Notes on the Middle Ages in Bristol*, 185, 186; Norris, *Guide to St. Mary Redcliffe* (illustrated), 28; Evans, *History of Bristol*, 288.

No. 7. PERSON REPRESENTED. Wife of Sir Thomas Mede, Kt.

EFFIGY (5 ft. 4 in.). On left side of husband, in long gown to feet, tight-fitting bodice cut open V shape at neck and edged with fur (2 in.) showing the chemisette (probably silk) beneath, tight-fitting sleeves with cuffs of fur, mantle falling from shoulders to feet but possessing no cords across breast, head-dress of veil falling at back of head and confined over forehead with a broad band ending in lappets hiding ears, head on square tasselled cushion (10 in. by 10 in. by 2½ in.) smoothed by two angels with outspread wings, heads thrown back and vested in albs and jewelled fillets on foreheads; feet rest on two small dogs lying back to back. Slab, 5 ft. 4 in. by 1 ft. 6 in. by 2½ in. Date *c.* 1475 (pl. XII, fig. 2).

REFERENCES. See no. 6 effigy.

No. 8. PERSON REPRESENTED. A Bristol merchant of the latter half of the fifteenth century.

EFFIGY (4 ft. 10 in.). In gown to ankles with gypcière suspended on left side from a narrow waist-belt, sleeveless mantle open at sides, turban hat on left shoulder with long broad liripipe same length as gown, hands raised in prayer, face clean shaven, hair cut short across forehead and clubbed, feet on large dog holding bone with fore-paws, head on circular tasselled cushion (1 ft. 3 in. diameter by 4 in.) with large, sprawling, coarsely carved angel on right side placing right hand on merchant's shoulder and left on cushion. The effigy and slab (5 ft. 6½ in. by 1 ft. 9 in. by 5 to 6 in.) is a poor work of art, and possibly the product of some prentice hand. Date 1470–1480 (pl. IX, fig. 2).

Barrett states in his *History of Bristol* (1789) that a civilian effigy lay on a plain table-tomb near the middle of the cross aisles. The name and date he gives are more than a hundred years too early for this figure; but Mr. Harold Brakspear, F.S.A., considers it is not unlikely that this effigy, which is now on a plain table-tomb in the south transept, is the one Barrett refers to in his history.

REFERENCES. Britton, *Redcliffe Church*, 18; Tite, *Somerset Prints; Trans. Bristol and Glouc. Arch. Soc.* xviii, 261; xxvii, 62–4; Barrett, *History of Bristol*, 583; Pryce, *History of Bristol*, 352; Norris, *Guide to St. Mary Redcliffe*, 21 (illustrated); Nicholls and Taylor, *Bristol Past and Present*, ii, 208; Pryce, *Notes on the Middle Ages in Bristol*, 177 (illustrated); Evans, *History of Bristol*, 284; *Proc. Som. Arch. Soc.* lxviii, 60, pl. XV, fig. 2.

CHURCH OF ST. PHILIP AND ST. JAMES

No. 1. PERSON REPRESENTED. Unknown knight.

EFFIGY. Only head remains (1 ft. 3 in. by 10 in.); the mail hauberk is drawn up beneath the ears and fastened on each side by a cord to the flaps of the coif which covers the head. The small skull cap of iron beneath the coif is shown to be kept in place by a cord laced through the rings over the forehead, and the mail is carved by rings set edgewise. The eyes are open, the nose is chipped, the moustache drooping, the long neck is characteristic both of West-country and London effigies of this period, and the execution of the face is not unlike that of Crouchback in Westminster Abbey (*c.* 1292) and a knight at Beer Ferrers, Devon (*c.* 1300). This fine head is half built into the wall, rests on a stone bracket on the south side of the Kemys Chapel, and is in excellent preservation. Date *c.* 1300 (pl. IV, fig. 3).

REFERENCES. *Trans. Bristol and Glouc. Arch. Soc.* xxvii, 98; xxxi, 282, 283 (illustrated); Prior and Gardner, *Medieval Figure Sculpture in England*, 610.

No. 2. PERSON REPRESENTED. Unknown knight.

EFFIGY (3 ft. 1 in. present length, lower half of body lost; bevelled slab 4 in. thick is broken and bottom part missing). In suit of plate armour, gorget, breast and back plates reinforced with a demi-placate having invected edging, two taces strapped together at sides and upper portion of tuilles, head-piece with mentonnière, visor raised having ocularium and adorned on each side with a row of ornamental studs, laminated shoulder plates (five visible) under small pauldrons, brassarts, large and heavy elbow cops with projecting plates, vambraces, hands in prayer (fingers lost) in gauntlets with second plates hinged to metacarpal plates, face clean shaven, nose damaged, heavy eyebrows, head on one rectangular tasselled cushion (1 ft. 5 in. by 11 in. by 5 in.). Temporarily on tomb in north chapel belonging to another family. One historian states it was brought from the church within Bristol Castle when demolished. Date 1450–1460 (pl. V, fig. 3).

REFERENCES. Barrett, *History of Bristol*, 208; Pryce, *History of Bristol*, 204; Nicholls and Taylor, *Bristol Past and Present*, ii, 234; *Trans. Bristol and Glouc. Arch. Soc.* xxvii, 99–101.

CHURCH OF ST. STEPHEN

No. 1. PERSON REPRESENTED. Unknown civilian; possibly Edward Blanket, a woollen merchant who founded one of the chantries in this church and was a member of Parliament for Bristol in 1362. See Pryce, *History of Bristol*, 257, 258; Latimer, *Hist. of Soc. of Merch. Vent. of Bristol*, 10.

EFFIGY (5 ft. 10 in., on slab 6 ft. 3 in. by 1 ft. 5 in. by 3 to 4½ in., front cut away). In under-tunic with sleeves fastened by nine small buttons visible beneath the tight-fitting cote-hardie reaching to middle of thighs, fastened in front with twenty-six circular buttons, bawdrick, ornamented with raised four-leaf flowers, pendent 16 in., hood on shoulders, dagger (mutilated) attached to left side of bawdrick, hose (tight-fitting), feet, in pointed shoes with ankle straps and showing the markings of the toes, rest on headless lion (couchant) with tail curled round body, hands (bare) raised in prayer, head uncovered rests on two cushions—bottom rectangular, top set diagonally with corner tassels, face clean shaven except for small moustache representing a middle-aged man, hair worn long and parted in centre. Date *c.* 1375 (pl. VIII, fig. 3, pl. XVI, fig. 1).

Effigies originally in the old church, and on rebuilding (1450–1490) removed into present church. Probably only lady's effigy originally rested in recess on north aisle, and later it was made deeper to hold both effigies. In 1630 the projecting canopy was cut away and recess and contents hidden with wainscoting until restoration in 1844.

The vaulted recess (6 ft. 4 in. by 3 ft. 6½ in. by 3 ft. 1 in.) has two compartments with a single rib and large central boss. The canopy of ogee cusped crocketed arch with finial and flanking pinnacles is restoration of work destroyed in 1630. The front of the tomb is original (6 ft. 4 in. by 3 ft. 6½ in. by 3 ft. 7 in.), and is divided by buttresses into six shallow trefoil-headed niches containing three men and three women 'weepers' (18 in.). The men are in gowns, cloaks, and hoods, and the women in kirtles and kerchiefs falling to shoulders. These 'weepers' have been considerably restored.

REFERENCES. Pryce, *History of Bristol*, 258–9; *Arch. Jour.* iii (illustrated), 81, 82; *Antiquarian and Architectural Year Book* (1844), 114–20; *Trans. Bristol and Glouc. Arch. Soc.* xviii, 257 (male effigy, illustrated); xxvii, 102–5; Nicholls and Taylor, *Bristol Past and Present*, ii, 192; Pryce, *Notes on the Middle Ages in Bristol*, 106–9.

No. 2. PERSON REPRESENTED. Unknown lady; possibly wife of Edward Blanket.

EFFIGY (5 ft. 9 in., on slab 6 ft. 3 in. by 1 ft. 9 in. by 5 in.). In kirtle with tight-fitting sleeves, two long slits at hips for pockets and two buckles in front (belt painted probably), mantle fastened with cords across breast, hands raised in prayer, hair braided on either side of face, wimple encloses chin, head in kerchief falling to shoulders and the square form of the nebule or goffered head-dress, head rests on oblong tasselled cushion (1 ft. 9 in. by 8 in. by 4 in.) broken at top, feet on dog with head only visible from under folds of kirtle. Date *c.* 1375 (pl. VIII, fig. 3).

REFERENCES. See no. 1 effigy.

No. 3. PERSON REPRESENTED. Unknown civilian, possibly Walter Tyddestille or Tyddeley, one of the bailiffs of Bristol in 1377, who by his will desired to be buried in St. Stephen's church, to which he bequeathed charities. Died 1385.

EFFIGY (6 ft. 1 in., on slab 6 ft. 5 in. by 1 ft. 4½ in. by 2 in.). In long gown pleated at neck with hood on shoulders, loose sleeves and wide cuffs. Beneath are visible the ribbed (knitted?) sleeves of under-tunic extending to knuckles, closely buttoned on underside, hands raised in prayer (jewelled ring on third finger of each hand), dagger (sheath, 1 ft. damaged, hilt, 4 in. broken) suspended by strap (bars at intervals of 1½ in.) round the neck falling in centre of body below waist, curly luxuriant hair, face long with calm and placid expression, small moustache and forked beard (damaged), feet (left broken) on dog (head lost), head (broken at back) on two tasselled cushions (bottom rectangular, 1 ft. 3 in. by 10 in. by 6 in., top set diagonally, 11 in. by 11 in. by 3 in.). Date 1380–1390 (pl. IX, fig. 3).

Effigy discovered in south wall in 1844, now placed in recess in north wall. There is said to be an illegible inscription on edge of slab now facing wall.

REFERENCES. Pryce, *History of Bristol*, 258–9; *Arch. Jour.* iii, 83 (illustrated); *Antiquarian and Architectural Year Book* (1844), 116; Pryce, *Notes on the Middle Ages in Bristol*, 109; *Trans. Bristol and Glouc. Arch. Soc.* xxvii, 105–7.

CARMARTHENSHIRE

CARMARTHEN (ST. PETER)

PERSON REPRESENTED. A civilian; probably a man of noble family.

EFFIGY (present length, 3 ft., all the lower portion lost, on slab, 3 ft. 1 in. by 1 ft. 5 in. by 3 in.). In cote with girdle (1 in.) pendent 8 in. beyond buckle, circular brooch or clasp for the mantle (2½ in. diameter) containing a trefoil in relief, hair wavy and falling below ears, right hand (open) at side and left laid on breast with fingers extended, head on one low rectangular cushion (1 ft. 3 in. by 11½ in. by 1 in.). Date *c.* 1240–1245 (pl. II, fig. 1).

REFERENCES. *Trans. Cambrian Arch. Assoc.* ix, 4 (illustrated).

DEVON

IDDESLEIGH PARISH CHURCH

PERSON REPRESENTED. Unknown knight; possibly an ancestor of Sir John Sulley.

EFFIGY (6 ft. 2 in.). In suit of mail (carved, but now much worn), hooded hauberk having mail in parallel rows up and down from shoulders to wrists, hose of mail with band at each knee, spurs (pricks lost) and straps, sleeveless surcoat to calves with girdle (½ in.), kite-shaped shield (2 ft. 8 in.) with left arm under it and hand grasping scabbard, right hand holds edge of shield, guige (1½ in.), sword on left side with circular pommel and straight quillons, sword-belt (1¾ in.) pendent 13 in. beyond buckle, head on one low rectangular cushion (1 ft. 6 in. by 1 ft. 1 in. by 2 in.), feet on couchant lion (headless). Bevelled slab (8 ft. 2 in. by 1 ft. 8½ in. by 2 in.) and effigy in wall recess of north chapel. Date *c.* 1250 (pl. II, fig. 4).

REFERENCES. *Note Book of Tristram Risdon* (1608–1628), 262; Westcote, *View of Devonshire* (MDCXXX), 3 *Trans. Exeter Diocesan Architectural Soc.* viii, pl. XIV; *Trans. Devon Assoc.* xxiv, 163–73, pl. II; Rogers, *Ancient Sepulchral Effigies*, 354, pl. II; Baring-Gould, *Devon*, 200; Prior and Gardner, *Medieval Figure Sculpture in England*, 609; Stabb, *Old Devon Churches*, 57–8.

GLAMORGANSHIRE

MARGAM ABBEY

PERSON REPRESENTED. Unknown knight; probably some benefactor to the abbey.

EFFIGY (5 ft. 1 in. present length). Head, neck, ankles, and feet lost, in suit of mail, hauberk with mail in parallel lines from shoulders to wrists, hose of mail, knee cops (leather?), sleeveless surcoat below knees, sword-belt (1½ in.), convex kite-shaped shield (2 ft. 10 in. by 1 ft. 3 in.) extending from shoulder

to knee held on left arm while a delicately sculptured dragon or wyvern has the lower point in its mouth, below the shield projects the bottom of scabbard, guige (1¾ in.), right hand laid straight at side with fingers spread out. Effigy and slab (4 ft. 11 in. by 1 ft. 2 in. by 3 in. present length) made in Bristol from block of Dundry Hill oolite. Date *c.* 1240–1250.

REFERENCES. Birch, *Margam Abbey*, 120, 121 (illustrated); *Arch. Camb.* (1893), p. 273.

GLOUCESTERSHIRE

BERKELEY (ST. MARY THE VIRGIN)

No. 1. PERSON REPRESENTED. Unknown lady. The effigy is diminutive and the left hand holds a mutilated object which was probably a heart, indicating a heart-interment of some member of the Berkeley family whose body was probably buried in St. Augustine's Abbey, Bristol.

EFFIGY (2 ft. 8 in.). In kirtle with tight-fitting sleeves, cote-hardie low in neck, sleeves to elbow and a row of small pellets or buttons on shoulders with folds falling from neck. Hair in curls worn long to bottom of neck, right hand laid on breast and left hanging down and holding a mutilated object (heart?), feet in pointed shoes rest on two small long-eared dogs (couchant) with heads facing, head on two cushions (bottom rectangular, 1 ft. by 8 in. by 1¾ in., top set diagonally, 7 in. by 7 in. by ¾ in.), slab (3 ft. by 1 ft. 4½ in. tapering to 12¾ in. by 3 in.) with bevelled edges. Date 1280–1290 (pl. XI, fig. 1).

REFERENCES. Bigland, *Gloucestershire* (1791), i, 152 (illustrated); Gough, *Sepulchral Monuments in Great Britain* (illustrated); Fisher, *History of Berkeley Church and Castle*, 17, 18; *Trans. Bristol and Glouc. Arch. Soc.* xv, 95, 96; xxix, 150–2 (illustrated).

No. 2. PERSON REPRESENTED. Unknown lady. The effigy is diminutive and was probably for a heart-interment of some member of the Berkeley family whose body was buried in St. Augustine's Abbey, Bristol.

EFFIGY (3 ft.). In kirtle with tight-fitting sleeves, sleeveless cote-hardie, hair worn in curling locks to shoulders curtained by fillet (¼ in.) with a rectangular matrix at intervals for jewels, enamels or glass (lost), feet in pointed shoes rest on dog (couchant) with long ears, head on one large rectangular pillow (1 ft. by 8 in. by 2½ in.). Effigy well-proportioned, hair carefully sculptured, and folds of drapery graceful. Hands on breast—left holds edge of cote-hardie gathered up under left arm, right holds a mutilated object (heart?). Slab (3 ft. 6 in. by 1 ft. 4½ in. by 3½ in.) with bevelled edge. Date 1290–1300 (pl. XI, fig. 2).

REFERENCES. See no. 1 effigy.

No. 3. PERSON REPRESENTED. Unknown civilian. A diminutive effigy, probably for a heart-interment of some member of the Berkeley family whose body was buried in St. Augustine's Abbey, Bristol.

EFFIGY (2 ft. 3 in.). In long cote to ankles, cut low in neck, tight-fitting sleeves and folds falling from neck, hair worn short and small curly locks escaping beneath fillet, hands raised in prayer, feet in pointed shoes resting on dog (couchant), head on rectangular pillow (6 in. by 5 in. by 1½ in.), bevelled slab (3 ft. 2 in. by 1 ft. 3 in. by 2½ in.) has right-hand corner broken and the head of the dog is lost. Date *c.* 1310 (pl. XI, fig. 3).

REFERENCES. See no. 1 effigy.

BITTON (ST. MARY THE VIRGIN)

PERSON REPRESENTED. An ecclesiastical dignitary—dean or prebendary.

EFFIGY (2 ft. 9 in.). In quire habit—cassock (visible at wrists), surplice, choral cope, and hood on shoulders pleated round neck—almuce with long tails in front and hood at back of head but not drawn over it, hands raised in prayer holding some object now defaced (heart?), hair worn to ears, feet in shoes on mutilated animal (dog?), head on two pillows (top rectangular, 13 in. by 10 in. by 1½ in., bottom set diagonally,

9 in. by 9 in. by ¾ in.). Effigy and slab (3 ft. 4 in. by 13½ in. tapering to 11 in. by 2 in.), probably for heart-interment. Hands and face mutilated and figure much worn. Date *c.* 1360 (pl. XI, fig. 4).

REFERENCES. Ellacombe, *History of Bitton*, 33, 34; *Trans. Bristol and Glouc. Arch. Soc.* iii, 33, 34, fig. 5; ix, 69; fig. 6, xxiii, 63; xxv, 178, 179; *Proc. Som. Arch. Soc.* xxii, i, 68.

CROMHALL (ST. ANDREW)

PERSON REPRESENTED. Unknown knight; possibly some member of the Lygon family.

EFFIGY. This effigy is now lost or destroyed. Rudder saw it in 1779, soon after it had been placed in the south wall. He described it as cross-legged, and we conjecture that the knight was clad in chain-mail. In 1791 Bigland remarks it was then concealed in an 'arcade by the pews which were erected in 1765'. As yet this effigy has not been rediscovered.

REFERENCES. Rudder, *History of Gloucestershire*, 397; Bigland, *Gloucestershire*, i, 435; *Trans. Bristol and Glouc. Arch. Soc.* xxx, 133, 134.

IRON ACTON (ST. JAMES THE LESS)

No. 1. PERSON REPRESENTED. Unknown lady.

EFFIGY (6 ft. 7 in., on slab 7 ft. 1 in. tapering to 1 ft. 5 in. by 2 in.). In kirtle with tight-fitting sleeves, long sleeveless cote-hardie, mantle gathered up under both arms, hands raised in prayer holding mutilated object (heart?), wimple and kerchief falling to shoulders, head on rectangular cushion (1 ft. 4 in. by 1 ft. by 1 in.) under damaged gablet, face worn, feet in pointed shoes rest on dog (couchant). Date *c.* 1315.

REFERENCES. Lyson, *Antiquities of Gloucestershire*, pl. II, fig. 1 (nos. 4 and 5 effigies); *Trans. Bristol and Glouc. Arch. Soc.* iv, 83–4; viii, 39; xxi, 5–6; xxv, 174–7; Atkyns, *Gloucestershire*, 105 (illustration of church shows the knight (no. 6) on north parapet in 1791); Cox, *Gloucestershire*, 140; Bigland, *Gloucestershire*, i, 12, 13.

No. 2. PERSON REPRESENTED. Unknown knight; possibly Sir John Poyntz, son and heir of the first Sir Nicholas Poyntz and Maud, the heiress of the Actons. Died 1376.

EFFIGY (5 ft. 11 in., on slab 6 ft. 1 in. by 1 ft. 11 in. by 2¾ in.). In pointed bascinet, camail, hauberk of mail visible 2 in. below jupon, articulated shoulder-pieces (three lames), brassarts, vambraces (hinged), elbow and knee cops with small protecting fans, thigh-pieces, stockings of mail, bawdrick (2 in.) with bars 2 in. apart, fragment of sword (4½ in.) on left side, dagger suspended in front of bawdrick (hilt remains with diamond-shaped pommel), hands raised in prayer holding damaged object (heart?), gauntlets with small cuffs and gadlings, face worn, head on tilting helmet (damaged), feet on couchant lion (headless), rowel spurs and straps. Date *c.* 1375.

REFERENCES. See no. 1 effigy.

No. 3. PERSON REPRESENTED. Sir Robert Poyntz, sheriff of Gloucestershire, 1397, *ob.* 1420.

EFFIGY (6 ft. 1 in., on slab 6 ft. 2 in. by 1 ft. 6½ in.). Bascinet, camail, breast and back plates, skirt of taces (five lames, 2 to 3 in.), brassarts, vambraces, elbow and knee cops, thigh-pieces, jambs, roundels (4 in. diam.), hands in metacarpal gauntlets raised in prayer, feet in pointed articulated sollerets (six lames) resting on lion, no spurs or straps. The figure is incised on a slab in floor of the Poyntz chapel. For the inscription see p. 18.

REFERENCES. See no. 1 effigy.

No. 4. PERSON REPRESENTED. Anne, first wife of Sir Robert Poyntz, Kt.

EFFIGY (5 ft. 6 in., on slab 6 ft. 7½ in. by 2 ft. 5½ in.). Much worn, in kirtle with tight-fitting sleeves, sideless cote-hardie with band of embroidery (1¼ in.) down bodice, reticulated head-dress, hands raised in prayer. The inscription runs: *Here lyth Anne, the firste wife of Robert Poyntz on whos sowle God have mercy. Amen.* These two incised slabs are illustrated in Lyson, *Antiquities of Gloucestershire*, pl. II, fig. 1.

REFERENCES. See no. 1 effigy.

No. 5. PERSON REPRESENTED. Catharine Fitz-Nichols, second wife of Sir Robert Poyntz, Kt.

EFFIGY. The incised figure on the slab and all the inscription on the verge except a few letters which enable us to identify it have been wantonly erased, as it was used two centuries afterwards as a memorial to Elizabeth wife of Robert Poyntz who died in 1631.

REFERENCES. See no. 1 effigy.

No. 6. PERSON REPRESENTED. Unknown knight.

EFFIGY (2 ft. 9 in. present length). In bascinet, breast and back plates, gorget, shoulder-pieces (six lames), brassarts, vambraces, hands, in cuffed gauntlets with gadlings, raised in prayer, moustache. Only upper half of a recumbent effigy remains, now placed on pilaster projecting from north parapet of tower. Date *c.* 1430.

REFERENCES. See no. 1 effigy.

PUCKLECHURCH (ST. THOMAS OF CANTERBURY)

No. 1. PERSON REPRESENTED. Unknown franklin.

EFFIGY (6 ft. 2 in., on slab 6 ft. 2 in. by 1 ft. 11 in.). In long cote to feet slit up 23 in. in front with hood worn on neck and breast and not drawn over head and an opening on either side (7 in. by 1 in.), one on right probably a pocket with band across it, the one on left has cord passing through it attached to girdle of under-tunic holding a beautiful gypcière (9 in. by 6 in.) with circular flap (4½ in. diam.) decorated with rays and two cords with tassels from centre. Tight-fitting sleeves fastened by small buttons of under-tunic are seen at wrists, hands raised in prayer, face long, features calm and beautiful, wavy hair falls to neck, short beard and moustaches, feet in shoes (pointed toes) rest on large couchant smooth-skinned dog with collar and bells, head on one rectangular tasselled cushion (13 in. by 13 in. by 3 in.) supported by two angels (mutilated) with folded wings and vested in albs. Date *c.* 1360.

The effigy now placed on the fifteenth-century tomb under the most eastern arcade between north chapel and nave with low ogee cinquefoiled arch decorated with panels of trefoil-headed niches and embattled cornice.

REFERENCES. Rudder, *Gloucestershire*, 611; Lyson, *Gloucestershire Antiquities* (illustrated); *Trans. Bristol and Glouc. Arch. Soc.* xxiii, 69–70 (illustrated); xxv, 170–2; xxix, 45; Cox, *Gloucestershire*, 173; Atkyns, *Gloucestershire*, 320.

No. 2. PERSON REPRESENTED. Unknown lady.

EFFIGY (5 ft. 6 in., on slab 6 ft. 2 in. by 1 ft. 11 in. by 2½ in.). In kirtle with tight-fitting sleeves, sleeveless cote-hardie (arm-holes, 1 ft. 6 in. by 4 in.) with border of 2 in. (fur?), mantle, wimple having thick folds round neck, kerchief on head falling as low as elbows, hands (lost) raised in prayer, head on one large rectangular cushion (1 ft. 5 in. by 11 in. by 6 in.), feet on small smooth-skinned couchant dog with head turned towards lady. Date *c.* 1325.

Effigy now placed on fifteenth-century tomb under north window of north chapel.

REFERENCES. See no. 1 effigy.

WINTERBOURNE (ST. MICHAEL)

No. 1. PERSON REPRESENTED. A knight, possibly Sir Edward de Bradston, Kt., the collateral heir in 1374; lord in 7 Richard II. Date of death unknown.

EFFIGY (6 ft. 7 in., on slab 7 ft. by 2 ft. 4 in. by 2 in.). In pointed bascinet, camail, hauberk showing 1 in. below jupon, brassarts, vambraces, elbow and knee cops with small protecting fans, thigh-pieces, jambs, articulated sollerets (five lames), bawdrick (1¾ in.) with metal clasp in front, spurs (rowels lost) and straps, dagger (mutilated, originally sheath, 1 ft. 1½ in. and hilt, 4 in.), sword (lost), legs straight, head on tilting helmet (9½ in. diam.) with mantling, orle, crest (mutilated) *a boar's head couped and gorged with a coronet*, each ocularium (2 in.) and breathing holes arranged in two circles of six and one in centre, hands, in metacarpal gauntlets (fingers damaged), raised in prayer, lion (couchant) at feet. Date *c.* 1400 (pl. v, fig. 2).

REFERENCES. *Trans. Bristol and Glouc. Arch. Soc.* xxiv, 6, 7 (illustrated), xxv, 282, 283; Cox, *Gloucestershire*, 220.

No. 2. PERSON REPRESENTED. A lady; possibly wife of Sir Edward de Bradston, Kt.

EFFIGY (5 ft. 10 in., on slab 7 ft. by 1 ft. 11 in. by 2 in.). In kirtle, sideless cote-hardie (3 in. at waist) having band of embroidered lozenges (1 in.) down front, mantle fastened with chain of long links and raised studs of four-leaf flowers, necklace of slender links and jewelled pendant (1¼ in. diam.), hands (broken) raised in prayer, reticulated head-dress with four pearls at each intersection with band (6 in. by 1 in.) in front and veil falling behind to shoulders, head on two cushions (bottom rectangular, 1 ft. 2 in. by 1 ft. 2 in. by 2½ in., top diagonal, 10 in. by 10 in. by 2 in.). Date *c.* 1400 (pl. V, fig. 2).

Both effigies rest on plain table-tomb (7 ft. 1½ in. by 4 ft. by 1 ft. 4 in.) having moulded slab (8 ft. by 4 ft. 2 in.) and base (7 ft. 2 in. by 4 ft. by 5 in.) at entrance to Manor chapel.

REFERENCES. See no. 1 effigy.

SOMERSET

BACKWELL (ST. ANDREW)

PERSON REPRESENTED. Sir Walter Rodney, Kt., married Margaret, daughter of Walter, Lord Hungerford. Died 1466.

EFFIGY (5 ft. 1 in., on slab 5 ft. 10 in. by 1 ft. 9 in. by 3½ in.). In breast and back plates, skirt of taces (six lames), brassarts, vambraces (laminated), elbow cops with large protecting fans (5 in. by 5½ in.), leather thongs fasten the palettes (9 in.) to the articulated shoulder-pieces (three lames), thigh-pieces and jambs, ridged elbow cops with large fans and reinforcing plates, laminated sollerets (toes and upper parts broken), hands bare (fingers lost), raised in prayer, head on tilting helm with mantling, orle, and crest *a griffin sejant* (wings broken), feet on lion (couchant), head lost, face clean shaven, hair combed back falling to ears, forehead wrinkled, sword-belt (1 in.) ornamented with roses at intervals of 1¾ in. diagonally on taces, scabbard, 2 ft. 5 in., hilt with long straight quillons and upper part lost, dagger on left side (4 in. of sheath remains), gold collar of roses and suns.

The effigy rests on table-tomb (5 ft. 3 in. by 1 ft. 6 in. by 2 ft. 1½ in.) with chamfered plinth (5 ft. 8 in. by 1 ft. 10½ in. by 2½ in.) adorned with five trefoil-headed niches crocketed and separated by gabled pinnacles having bases (2 ft. 1 in.) containing three-quarter angels (11 in.) with outspread wings vested in albs and holding heater-shaped shields. From west to east the shields are emblazoned: 1. (Azure) *a dolphin hauriant and embowed* (or) with a mullet to denote a younger branch of that family which was of Redlynch in Bruton, FitzJames. See *Proc. Som. Arch. Soc.* xxiv, ii, 33; 2. *Per pale indented* (gu. and vert.), *a chevron* (or) Hungerford of Heytesbury; 3. The central shield, (Or) *three eagles displayed two and one* (gules) Rodney; 4. (Azure) *three garbs 1 and 2 and a chief* (or), Peverell; 5. (Sa.) *two bars* (arg.) *and in chief three plates.* The impaled shield at the west end is not easy to read. Upon its dexter half are three objects bar-ways. They may be a culverin, bars wavy or wings. The coat impaled with them is Wykeham, (argent) *two chevrons* (sable) *between three roses* (gules) *seeded* (or). If the dexter is barry-wavy, then it has been suggested by the late Rev. George S. Martin, that according to Collinson, ii, 312, the shield would be Bayouse impaling Drewe. The Peverell coat of arms is wrongly carved and the garbs which are '1 and 2' ought to be '2 and 1'. The carving is boldly executed, but is somewhat deficient in craftsmanship; the fingers of the angels are disproportionately long, and the sculptor did not possess sufficient skill and knowledge of technique to carry out the work satisfactorily (pl. XXIV, fig. 5).

REFERENCES. Collinson, ii, 307, 308; sketch in Adlam's illustrated Collinson (Soc. Ant.), vi, 307; sketch in Braikenridge's illustrated Collinson (Taunton Castle), vi, 307; Rutter, *Somerset*, 21; *Proc. Som. Arch. Soc.* xxvii, ii, 18, 23, lxviii, i, 40, 41; Paper on *Backwell* by Rev. George S. Martin, 48, 50 (illustrated) (*Northern Branch Som. Arch. Soc.* 1896); Wade, *Somerset*, 38; *The Architect*, April 1st, 1887, has full-page illustration by Mr. Roland W. Paul, F.S.A.; Robinson, *West Country Churches*, i, 123; *Som. and Dorset Notes and Queries*, v, 1, 2, illustrated as frontispiece, vii, 202; Hutton, *Highways and Byways in Somerset*, 399.

Churchill (St. John Baptist)

No. 1. Person Represented. The early history of the Churchill Manor is somewhat obscure, and it is therefore difficult to assign a name for this effigy. Mr. R. W. Paul, F.S.A., conjectures it may have been to Roger de Churchill, who lived in the reign of Edward I (*Incised and Sepulchral Slabs of N.W. Somerset*, 25).

Effigy (present length, 5 ft. 8 in.). In round-headed coif of mail with head turned towards the right, hauberk, hose of mail, sleeveless surcoat to middle of calves, waist-belt ($\frac{1}{2}$ in. and pendent 11 in. beyond buckle), ridged knee cops of cuir-bouilli, left leg crossed over right, hands in mail gloves with divided fingers and raised in prayer, studded sword-belt ($2\frac{1}{2}$ in. and pendent 11 in. beyond buckle) with one end attached to scabbard (2 ft. 2 in.) while buckle-end is divided into two thongs laced into top of scabbard, heater-shaped shield (2 ft. $2\frac{1}{2}$ in. by 1 ft. 8 in.) suspended by guige ($1\frac{1}{2}$ in. and pendent end 6 in. beyond buckle), head on two large cushions about 3 in. deep, top one rectangular (1 ft. 7 in. wide) and bottom one oval in shape. The effigy and slab (6 ft. 10 in. by 1 ft. 10 in. by 3 in.) are broken off just above the feet; all below is lost. The mail has been scraped off, and only a small fragment on the underside of right arm near wrist remains. Date *c.* 1300. The effigy is now on east side of south porch; Collinson states (1791) that it was at east end of south aisle. Date 1290–1300.

References. Collinson, iii, 581; sketch in Adlam's illustrated Collinson (Soc. Ant.), ix, 581; Rutter, *Somerset*, 108; *Proc. Som. Arch. Soc.* xxxi, i, 27; lxii, ii, 50, 51, 75; Paul, *Incised and Sepulchral Slabs of N.W. Somerset*, 25, pl. xxvi; Braikenridge's illustrated Collinson (Taunton Castle), iii, part 4, 581.

No. 2. Person Represented. Unknown lady. Probably a member of the Fitzpayne family. See *Proc. Som. Arch. Soc.* xxxi, ii, 56.

Effigy (5 ft. 6 in.). In kirtle with tight-fitting sleeves, sleeveless cote-hardie, mantle fastened in front by *fermailes*, wimple, kerchief falling in graceful folds below shoulders, face mutilated, hands (broken) have been raised in prayer, head on two cushions, lower rectangular (2 ft. by 1 ft. 3 in. by 5 in.) and upper one oval (1 ft. 6 in. across and 2 in. deep), two reclining angels on either side of head—the left is destroyed and the right (mutilated) has left hand on cushion and right on effigy, feet rest on dog (mutilated), slab (6 ft. 7 in. by 1 ft. 9 in. by 2 in.). Date *c.* 1300. This effigy is now on east side of south porch; Collinson states (1791) that it was at east end of south aisle.

References. Collinson, iii, 581; sketch in Braikenridge's illustrated Collinson (signed W. W. W. 1842), iii, part 4, 581; Rutter, *Somerset*, 108; *Proc. Som. Arch. Soc.* xxxi, i, 27, ii, 56; lxiv, 29, 30, 37, 39; Paul, *Incised and Sepulchral Slabs of N.W. Somerset*, 25, pl. xxvii; Robinson, *West Country Churches*, ii, 9.

Combe Flory (SS. Peter and Paul)

No. 1. Person Represented. Probably Sir John de Meriet, Kt., of Hestercombe, called *le neveu* to distinguish him from his cousin Sir John de Meriet, Kt., of Meriet and Castle-Carlton. Died 1327. See *Proc. Som. Arch. Soc.* xxviii, ii, 179–85.

Effigy (6 ft. 5 in.). In coif of mail, hauberk, hose of mail, sleeveless surcoat to calves, reinforcements of plate or cuir-bouilli, greaves, knee cops, hands broken but evidently elevated in prayer, shield (present size, 1 ft. 4 in. by 1 ft. 1 in.) charged *six pieces* (*or and sable*), *a bend* (*ermine*) *for difference*, legs crossed at knee (right over left) on either side of the shoulders are ailettes, the one on the left ($7\frac{1}{2}$ in. by 3 in.) is partly hidden by the shield, but the one on the right (8 in. by 7 in.) is charged like the shield, guige (1 in.) waist-belt hidden under folds of surcoat, sword-belt ($2\frac{1}{2}$ in. and pendent 6 in. beyond buckle), sword on left side (only 2 ft. 1 in. of scabbard remains), spurs and straps, head on oval cushion (damaged), feet rest on lion (couchant) with tail wrapped round body. Date 1327 (pl. iv, fig. 5).

References. Collinson, iii, 248; sketch in Braikenridge's illustrated Collinson (Taunton Castle), iii, part 2, p. 248; Hutton, *Highways and Byways in Somerset*, 340; Wade, *Somerset*, 106; *Proc. Som. Arch. Soc.* lxii, ii, 51, 65–9, 72, 76, pl. ix, figs. 1 and 2.

No. 2. PERSON REPRESENTED. An unknown lady, possibly one of the wives of Sir John de Meriet, Kt., of Hestercombe, called *le neveu*. The first was Mary, daughter and co-heir of William de Mohun, *ob. c.* 1300; the second was Elizabeth, widow of Philip Paynel, *ob.* November 16th, 1344.

EFFIGY (6 ft. 7 in.). In kirtle, sleeveless cote-hardie, mantle fastened from shoulders with two cords, hair in tufts on either side of face between wimple and fillet ($1\frac{1}{2}$ in.) over forehead, kerchief to shoulders, arms (mutilated) and hands (destroyed) were raised in prayer, head on two cushions (lower rectangular, 1 ft. 3 in. by 1 ft. 1 in. by 3 in. and upper one oval in shape), feet rest on two small dogs. Slab (7 ft. 2 in. by 2 ft. 1 in. by $3\frac{1}{2}$ in.) bevelled at bottom. Date *c.* 1327 (pl. X, fig. 2).

REFERENCES. Collinson, iii, 248; sketch in Braikenridge's illustrated Collinson (Taunton Castle), iii, part 2, 248; sketch in Adlam's illustrated *Collinson* (Soc. Ant.), xi, 248; *Proc. Som. Arch. Soc.* lxiv, 29, 30, 37, 39, pl. VI, fig. 2; Wade, *Somerset*, 106; Hutton, *Highways and Byways in Somerset*, 340.

LONG ASHTON (ALL SAINTS)

No. 1. PERSON REPRESENTED. William de Snowden or Snowdon.

EFFIGY (5 ft. 9 in.). In cote with loose sleeves falling below elbows (5 in. above wrists) showing tight-fitting sleeves of tunic, hands raised in prayer, head uncovered with curling hair to neck, feet on dog and head on one low rectangular cushion (1 ft. 6 in. by 11 in. by 1 in.). The slab (6 ft. 7 in. by 2 ft. 6 in. tapering to 2 ft. 3 in. by 5 in.) has bevelled edges on which a mutilated Lombardic inscription is carved (see p. 12).

The slab and effigy are not only weather-worn but half the face and part of the top of slab are lost, while the left arm and a further portion of the slab are cracked. The figure is somewhat sunk in the stone and the folds of the cote fall from neck to ankles. Collinson (ii, 303) says that this effigy was to a woman, and in 1791 both effigies were in the churchyard; they are now preserved in the north porch. Date *c.* 1280.

REFERENCES. Collinson, ii, 303; sketch in Braikenridge's illustrated Collinson (Taunton Castle), ii, part 3, 303; sketch in Adlam's illustrated Collinson (Soc. Ant.), vi, 303; Pigott drawing (Taunton Castle); Paul, *Incised and Sepulchral Slabs of N.W. Somerset*, 5, pl. LX; Wade, *Somerset*, 35; *Proc. Som. Arch. Soc.* xxvii, i, 46; lxiv, 29, 30, 38, 41, 42; Robinson, *West Country Churches*, ii, 211.

No. 2. PERSON REPRESENTED. A civilian, possibly some member of the De Snowden or de Snowdon family, or of the de Lions family.

EFFIGY (5 ft. 10 in.). In cote with loose sleeves falling below elbows (5 in. above wrists) showing tight-fitting sleeves of tunic, while the folds of the cote fall from neck to ankles and is slit up some 2 ft. in front, hands raised in prayer, head uncovered and hair worn long to neck, lion at feet (mutilated), head on two cushions (lower rectangular, 1 ft. 8 in. by 1 ft. 2 in. by 3 in., and upper set diagonally, 1 ft. by 1 ft. by $2\frac{1}{2}$ in.), and slab with bevelled edge and bed (7 ft. 9 in. by 2 ft. 6 in. tapering to 2 ft. 1 in. by $7\frac{1}{2}$ in.), now placed on east side of north porch. Date *c.* 1290.

REFERENCES. See no. 1 effigy.

No. 3. PERSON REPRESENTED. Sir Richard Choke, Kt., first mentioned as advocate 1440, serjeant-at-law 1453, created Justice of Common Pleas 1461, bought manor of Ashton 1454, and also held manors at Stanton Drew and Temple Cloud (Som.) and Randolveston (Dorset). Died 1483. See *Dict. Nat. Biog.* x, 267–8.

EFFIGY (2 ft. 8 in.). In robe to ankles, cape (furred with minever), and cloak fastened on right shoulder. The cassock-like robe would be scarlet-lined and trimmed with budge (lamb's skin) and appears to have been painted green in 1872 erroneously; close-fitting coif of white silk or lawn on head having lappets covering ears and fastened with strings beneath chin, under-tunic seen at wrists, narrow waist-belt adorned with roses having buckle with long pendent strap and metal-end ornamented with a four-leaf flower and two roses, attached to belt on right side is short dagger ($8\frac{1}{4}$ in.) and rosary of ten small beads and a larger one at each end with tassel at bottom, hands (four rings on fingers) raised in prayer, head on two tasselled cushions (lower rectangular, 1 ft. 7 in. by 1 ft. 2 in. by 6 in., upper set diagonally, 10 in. by 10 in. by 3 in.), feet in pointed shoes rest against a lion placed on a mound or stool.

This splendid monument (8 ft. 6 in. by 8 ft. 4 in. by 2 ft. 8 in.) possesses on each side of the vaulte recess (6 ft. 8 in. by 2 ft. 8 in. by 5 ft.) an ogee-headed opening crocketed and surmounted by a finial. The front and sides of the table-tomb are adorned with panels (1 ft. 9 in. by 1 ft. 9 in.) containing quatrefoils having feathered ends and centres of heater-shaped shields (10½ in. by 8 in.) charged with (1) Choke, *Arg. three cinquefoils per pale az. and gu.*, impaling Pavy, *Erm. on a fesse gu. three martlets or*, (2) Choke impaling Drew, *Arg. five chevrons sa. betw. three roses gu. seeded or* (a Drew in 1420 bore *gu. on a chev. arg. three roses of the field seeded and barbed proper*), (3) Choke impaling Lyons, *Arg. a chev. sa. betw. three lions couchant gu.* In wall of recess above effigies was originally a panel of the Crucifixion. It was defaced, and in its place is now a shield charged with Choke impaling Drew. The two archangels in albs and fillets adorned with crosses on foreheads and golden wings remain. The scrolls above bear the inscription (*a*) *Ihu for the grete pity of our synnes have mercy; and for the love of thi passion bryng ye soules to salvatiō*, (*b*) *Misericors xte fili dei vivi miserere nostri.* On either side is a small heater-shaped shield (10 in. by 7½ in.) charged (dexter), *Or, a saltire gu.*, (sinister) *Or, a cross gu.* Above is a rose. The horizontal canopy consists of five arches crocketed and having finials springing from demi-angels in albs, jewelled fillets on foreheads and wings supporting gabled pinnacles richly crocketed. Each angel holds a heater-shaped shield (6 in. by 3¼ in.) with emblems of the Passion, (*a*) spear and sponge, (*b*) cross and crown of thorns, (*c*) pillar and cord, (*d*) three nails. The cornice is enriched with a border of grapes and vine leaves, and the monument is flanked on both sides with richly carved pinnacles containing niches with tall pedestals and corner buttresses. Date *c.* 1470 (pl. XII, fig. 1).

REFERENCES. Collinson, ii, 300; sketch in Braikenridge's Collinson (Taunton Castle), ii, part 3, 300; sketch in Adlam's illustrated Collinson (Soc. Ant.), vi, 300; *Proc. Som. Arch. Soc.* xxvii, i, 40; lxviii, ii, 28, 34, 35, 39, 40, 42, 44, 45, 46, 51, 52, pl. XI, figs. 1 and 2; Crossley, *English Church Monuments* (illustrated), 94; Rutter, *North-West Somerset*, 15; Robinson, *West Country Churches*, ii, 211; Wade, *Somerset*, 35.

No. 4. PERSON REPRESENTED. Margaret Morris, married (1) William Gifford, (2) Sir Richard Choke, Kt.

EFFIGY (5 ft. 7 in.). In green kirtle cut low in neck, tight-fitting sleeves with cuffs (probably fur), narrow waist-belt adorned with roses having pendent strap 11 in. beyond buckle, red mantle with richly ornamented gold fermailes, cords, and tassels, the hair is enclosed in cap with veil hanging behind to shoulders. On either side of face is a vertical caul or horn above the head set near together at the apex and acutely pointed. Above the forehead is a broad stiff band falling in flowing lappets on either side of the face, gold necklace (1½ in.) of suns and roses with gold pendant, hands raised in prayer and two rings on left hand, head on one large cushion (1 ft. 3 in. by 1 ft. 1 in. by 6 in.) supported by two angels in albs, heads thrown back, fillets on foreheads, and widespread wings, feet rest on smooth-skinned dog with collar placed on high mound or stool. Date *c.* 1470 (pl. XII, fig. 1).

REFERENCES. See no. 1 effigy.

MINEHEAD (ST. MICHAEL)

PERSON REPRESENTED. An unknown priest.

EFFIGY (5 ft. 8 in., and slab 6 ft. by 4½ in. by 1 ft. 8½ in. by 3 in.). In Eucharistic vestments—amice (5 in.), alb, broad maniple with fringed ends and incised edging (stole not visible), chasuble, hair covering ears—bald on forehead and wrinkled brow, tonsure, features worn, nose lost, hands hold chalice (right grasps stem and left placed under the foot), broken above knop (cup lost), with hexagonal mullet-shaped foot having beaded edge. Head rests on two tasselled cushions in covers laced at sides (lower rectangular, 1 ft. 8 in. by 10 in. by 3 in., upper set diagonally, 8 in. by 9 in. by 1½ in.) smoothed by two reclining angels with folded wings and vested in albs, feet laid upon a sleeping dog with a large bone under forepaws. The effigy was originally in some other place in the church and at later date was laid on this handsome monument which was never made for this particular effigy. Date *c.* 1410. The monument was made in a Bristol atelier (1460–1465) and consists of table-tomb with arched recess and elaborate canopy standing between chantry and sanctuary under most easterly bay of north arcade and was probably used as Easter

sepulchre. Table-tomb (7 ft. 2 in. by 2 ft. 6 in. by 2 ft. 2½ in.) possesses front adorned with eight rectangular panels containing trefoil-headed niches with pedestals (statues lost). Panelled soffit is five feet above table-tomb. Horizontal canopy consists of a panelled front with five cusped and crocketed trefoil-headed arches having crocketed gable-pinnacles between. The arches spring from demi-angels bearing shields and their raised wings rest on the mouldings of the arches. The cornice has band of paterae with long scroll (now plain) and surmounted with elaborate band of cresting. This grand monument is flanked by gabled pinnacles supported by stepped buttresses (pl. VI, fig. 3 and pl. XI, fig. 5).

REFERENCES. Sketch in Braikenridge's illustrated Collinson (Taunton Castle), ii, part 1, 32; *Proc. Som. Arch. Soc.* xxxv, i, 15, lii, i, 23; lxix, 23–4, pl. III, pl. X, fig. 1; Larter, *Minehead and Dunster*, 20; Savage, *Hundred of Carhampton*, 587; Barrett, *Somersetshire*, 339; Wade, *Somerset*, 188; Hutton, *Highways and Byways in Somerset*, 364; Hancock, *Minehead*, 28.

NETTLECOMBE (ST. MARY THE VIRGIN)

PERSON REPRESENTED. Some member of the Raleigh family as the knight's shield is charged with the bend fusilly of the Marshals of Ireland, adopted by the family of Raleigh at a later date. Collinson assigns this effigy to Sir Simon de Raleigh, who died 1288; but this effigy was made about 1260.

EFFIGY (6 ft. 3 in.). In coif of mail, hooded, hauberk with mail in parallel rows up and down from shoulder to wrist, mittens and hose of mail, spurs and straps, sleeveless surcoat to ankles, girdle (1 in.), sword (2 ft. 4 in.) with hilt having straight quillons and round pommel laid diagonally on body, sword-belt (2 in. with 1 ft. 8 in. pendent beyond buckle), triangular shield (2 ft. 8 in. by 1 ft. 7 in.) charged with *a bend fusilly*, broad guige (1⅜ in. with pendent strap of 8 in. beyond buckle), spurs and straps, right leg crossed over left at knee, right hand placed on sword-hilt and left holds scabbard, while blade is ¾ in. out of sheath, head rests on two rectangular cushions (top set diagonally on lower one), feet on lion (couchant) with tail wrapped round body. This finely sculptured figure and bevelled slab (6 ft. 8 in. by 2 ft. 4 in. tapering to 1 ft. 10 in. by 4 in.) is placed in a recessed chamber in south wall of south chapel (pl. IV, fig. 1).

REFERENCES. Collinson, iii, 541; sketch in Braikenridge's illustrated Collinson, iii, part 4, 541; Pigott drawing (Taunton Castle); *Proc. Som Arch. Soc.* lvii, 49, 52, 53, 63, 65–8, 79–80, pl. V, fig. 3; Wade's *Somerset*, 193.

TICKENHAM (SS. QUIRICUS AND JULITTA)

No. 1. PERSON REPRESENTED. Probably some member of the branch of the Berkeley family who took the name of de Tickenham from having their residence on that manor. Mr. R. W. Paul, F.S.A., in his work on *The Incised and Sepulchral Slabs of N.W. Somerset* (p. 16) suggests that it may have been Nicholas de Tickenham, *temp.* Henry III, who, 'for his soul, and the souls of Sybil and Wentlyn, his wives, granted to the hospital of Billeswick, in Bristol, the privilege of digging turf in his moor at Tickenham'.

EFFIGY (6 ft. 5 in.). In flat-topped coif with fillet having small holes probably for metal adornment and head inclined towards right, hauberk with mail in parallel rows up and down from shoulder to wrist, mail hose, spurs and straps, sleeveless surcoat to upper part of calves with folds artistically arranged and falling over bevelled edge of slab (6 ft. 11¾ in. by 2 ft. 1 in., tapering to 1 ft. 10½ in. by 4¾ in.), left arm under triangular shield (2 ft. 10 in. by 1 ft. 7 in.) right laid on body with hand (fingers broken) probably holding edge of surcoat, girdle (1⅛ in.), guige (1½ in.), sword with hilt having straight quillons and metal end to scabbard on left side, head rests on one rectangular cushion (1 ft. 6 in. by 10 in. by 2 in.), feet on lion (couchant), head lost. Effigy now placed on stone ledge against north wall of nave, face mutilated and right leg broken away from calf. Date *c.* 1240–1250 (pl. III, figs. 1 and 2).

REFERENCES. Collinson, iii, 165; sketch in Braikenridge's illustrated Collinson, iii, part 2, 165; Rutter's *Somerset*, 231; Pigott drawing (Taunton Castle); *Proc. Som. Arch. Soc.* xxvii, i, 36; lxii, ii, 49, 84, 85, pl. III, figs. 1, 2, and 3; Wade, *Somerset*, 244; Paul, *Incised and Sepulchral Slabs of N.W. Somerset*, 15, 16, pl. XVIII; Hutton, *Highways and Byways in Somerset*, 399; Robinson, *West Country Churches*, iv, 54, 55.

No. 2. PERSON REPRESENTED. Probably some member of the de Berkeley family who took the name of de Tickenham. Mr. R. W. Paul, F.S.A., suggests in his work on *The Incised and Sepulchral Slabs of N.W. Somerset* (p. 16) the name of Ralph de Tickenham who is witness to a charter of Thomas de Berkeley in the time of Henry III.

EFFIGY (6 ft. 2 in.). In round coif of mail with fillet and metal fastener on right side, head slightly inclined towards left, hauberk with mail in parallel rows up and down from shoulders to wrists, hose of mail and straps with buckle below knees, sleeveless surcoat below calves, girdle (¾ in.), sword with hilt having straight quillons and belt (2 in. with pendent strap below buckle of 1 ft. 6 in.), heater-shaped shield (2 ft. 4 in. by 1 ft. 5 in.) and guige (1 in.) over right shoulder, right hand grasps sword-hilt and left holds scabbard, legs crossed at knee, head raised 5 in. on two rectangular cushions, feet on well-proportioned and well-fed lion (statant). Effigy and bevelled slab (8 ft. by 2 ft. 1½ in. tapering to 2 ft. by 3¼ in.) now placed on stone ledge against north wall of nave. Face mutilated and right shoulder and arm broken. Date *c.* 1260 (pl. III, fig. 5).

REFERENCES. See no. 1 effigy.

No. 3. PERSON REPRESENTED. A lady, probably a member of the de Berkeley family—possibly the wife of FitzRalph de Tickenham.

EFFIGY (6 ft. 2 in.). In kirtle high in neck with tight-fitting sleeves, mantle fastened by two cords across breast and caught up under both arms, hair on either side of face confined by wimple and fillet (1¾ in.) across forehead is gathered up in a net at top of head over which is kerchief falling to top of shoulders, hands raised in prayer, head on one rectangular cushion (1 ft. 6 in. by 1 ft. 1 in. by 3 in.) and feet on lion (head mutilated). Effigy rests on stone bench against wall of north aisle of nave and is beautifully executed, and with exception of nose is well preserved. Slab, 7 ft. by 2 ft. 4 in. tapering to 1 ft. 8 in. by 4 in. Date *c.* 1300 (pl. X, fig. 1.)

REFERENCES. Collinson, iii, 165; sketch in Braikenridge's illustrated Collinson (Taunton Castle), iii, part 2, 165; Pigott drawing (Taunton Castle); *Proc. Som. Arch. Soc.* xxvii, i, 36; lxiv, 29, 30, 37, 44, pl. V, figs. 1 and 2; Paper on *Tickenham* by Rev. J. Byrchmore (*Northern Branch Som. Arch. Soc. 1895*); Wade, *Somerset*, 244; Hutton, *Highways and Byways of Somerset*, 399; Robinson, *West Country Churches*, iv, 54; Paul, *Incised and Sepulchral Slabs of N.W. Somerset*, 15, pl. XVIII.

WELLS CATHEDRAL.

No. 1. PERSON REPRESENTED. Bishop John de Drokensford. Keeper of Wardrobe under Edward I, 1295; employed by him in Scotch wars, and canon of Lichfield, Lincoln, and Wells, with other preferments; consecrated bishop November 9th, 1309; engaged in political affairs in reign of Edward II, joined rebellion under Queen Isabella, and died in his manor at Dogmersfield, Hants, May 9th, 1329. See *Dict. Nat. Biog.* xvi, 19; Jewer, *Wells Cathedral*, 36.

EFFIGY (5 ft. 8 in.). Vested in amice apparelled gold with red fret; apparelled alb (gold with red fret and small white circles at intersections); stole (2 in.) with gold, red, and black fringe; brown dalmatic fringed like stole; red chasuble (lined with green) powdered with small quatrefoils within golden lozenges having foliage sprouting from each point and golden orphreys (1 in.) edged with black; mitre with golden orphreys but no infulae visible; black shoes with golden orphreys and strings, head on one large rectangular red cushion having white and black quatrefoils in golden lozenges adorned with red fret; feet on tawny-coloured lion, hands lost (originally raised in prayer), face and feet damaged. The red slab (6 ft. 5 in.) has green foliage on the bevel. The table-tomb (6 ft. 7 in. by 2 ft. 3½ in.) having base (5 in.) with block of blue lias, stands on plinth (7 ft. 7 in. by 2 ft. 9 in. by 7 in.) which supported stone canopy, carved and painted, but removed in 1758. The tomb chest has a Purbeck marble top (2 in.) cut off 4 in. at bottom; sides and ends adorned with unusual designs; the ogee heads of the panels being through-cut from side to side. These have finials and are flanked by buttresses having spandrels adorned with heater-shaped shields (3¾ in. by 3¼ in.) blazoned with two coats of arms repeated alternately and placed on a red ground with white foliage—(*a*) *Quarterly argent and gules, four swans' heads couped addorsed and*

countercoloured (Drokensford); (*b*) *Ermine on a chief gu. two bucks' heads caboshed or.* Date *c.* 1330 (pl. v, figs. 5 and 6.)

REFERENCES. Leland, *Itinerary* (*Proc. Som. Arch. Soc.* xxxiii, ii, 109); Collinson, iii, 400; *Proc. Som. Arch. Soc.* i, ii, 79, 86; xi, ii, illustrated as frontispiece, lxvi, ii, 28, 29, 39–44, 51, 52, pl. III, figs. 2 and 3; *Report on Sepulchral Monuments*, Soc. Ant., 1872, no. 55, p. 16; engraving by J. le Keux (January 7th, 1823) showing this tomb in 'View of Lady Chapel looking N.E.'; *Som. and Dorset Notes and Queries*, v, 27; vi, 225; Prior and Gardner, *Medieval Figure Sculpture in England*, 622, 641, fig. 694; Dearmer, *Wells Cathedral*, 126; Wade, *Somerset*, 263; Church, *Early History of the Church of Wells*, 312, 316 (illustrated); Jewer, *Wells Cathedral*, 85.

No. 2. PERSON REPRESENTED. John de Godelee, canon of Wells, dean of Wells, 1305, elected bishop of Exeter 1327, but election set aside by Pope in favour of John de Grandison. In his time chapter-house and Lady chapel completed, central tower raised, and quire moved east of tower and furnished with new stalls. Died 1332.

EFFIGY (5 ft. 1 in.). Vested in amice folded back under head, alb, maniple, stole (2½ in.), and chasuble, hands (damaged) raised in prayer, long face (damaged), curly hair worn long, tonsure, head on one bolster and lion couchant at feet (damaged). The broad silk folds of the chasuble are wide-spreading and drop with overlapping edges, and are well sculptured. Tomb stood under canopy (destroyed) having base (7 ft. 7 in. by 2 ft. 11½ in. by 8 in.) with table-tomb (6 ft. 5 in. by 1 ft. 10½ in. by 2½ in.) on base (5 in.) of blue lias stone and Purbeck marble top; sides and ends possess panels with ogee heads through-cut from side to side, flanked with stepped buttresses. Bevelled slab, 6 ft. 5 in. by 1 ft. 10½ in. by 2½ in. Date *c.* 1330 (pl. VI, fig. 1).

REFERENCES. Collinson, iii, 400, but wrongly ascribed to John Forest; *Proc. Som. Arch. Soc.* i, ii, 79; lxvi, 29, 30, 41, 52, 53, pl. III, fig. 1; Church, *Early History of the Church of Wells*, 316; Dearmer, *Wells Cathedral*, 127, also wrongly ascribed to Dean Forest who died more than two hundred years after Dean Godelee; *Som. and Dorset Notes and Queries*, vi, 225; Jewer, *Wells Cathedral*, 115 (wrongly ascribed to Dean Forest).

No. 3. PERSON REPRESENTED. William Biconyll, LL.D., canon of Wells, Lincoln, and St. Paul's, commissary official of the court of Canterbury, and apparently chancellor of that diocese. In a decree of Archbishop Stafford, 15 April 1448, concerning the augmentation of the vicar's portion at Birling church, near Maidstone, the title '*Cancellarius et Commissarius noster*' is given him (Bicknell's *Excerpta Biconyllea*, 101). The dean of Wells remarks 'that the Archbishop of Canterbury had an official who was sometimes described as his chancellor appears from a letter of Peter de Blois, who is writing to the great papal chancellor of the Archbishop (*modicus domini Cantuariensis Cancellarius*: Ep. 38)'. Died 1448.

EFFIGY (5 ft. 7 in.). In quire habit—cassock, surplice with long sleeves, and quire cope (cappa nigra). The ends of the grey almuce can be seen in the opening of the cope and the hood hangs over the shoulders. Hands raised in prayer, clean shaven, tonsure, head on tasselled cushion (10 in. by 9 in. by 3 in.) placed on rectangular mat (1 ft. 10 in. by 1 ft. 2½ in. by 1 in.) supported by two reclining angels having folded wings and vested in albs, feet in shoes rest on one large tasselled cushion (1 ft. 8 in. by 9 in. by 4 in.) on which are two small smooth-skinned and long-eared dogs. The effigy lies on table-tomb (6 ft. 3 in. by 2 ft. 1 in. by 2 ft.) having front decorated with eleven trefoil-headed crocketed niches and flanked by pinnacles. Soffit and back of recess (6 ft. 4 in. by 2 ft. by 3 ft.) are panelled. Canopy has a rich band of grapes and vine leaves (6 ft. 4 in. by 4 in.) and eleven trefoil-headed crocketed niches with pedestals (statues lost) between crocketed pinnacles, cornice adorned with paterae surmounted with cresting. The monument is flanked by buttressed pinnacles. Date *c.* 1449 (pl. VI, fig. 4).

REFERENCES. Leland, *Itinerary* (*Proc. Som. Arch. Soc.* xxxiii, ii, 108); Collinson, iii, 401; *Proc. Som. Arch. Soc.* xl, 179 (illustrated), lxix, 6, 7, 8, 16–18, 27–8, pl. IX, pl. X, fig. 2; Britton, *Cathedral Antiquities*, 1863 (Wells), 114; Dearmer, *Wells Cathedral*, 98, 99; Jewer, *Wells Cathedral*, 37.

WRAXALL (ALL SAINTS)

No. 1. PERSON REPRESENTED. Sir Edmund Gorges, Kt. He was in ward as a minor to John, Lord Howard, made Knight of the Bath at the creation of Arthur, Prince of Wales, 1489. Died 1512. Tomb erected after death of first wife, *c.* 1500.

EFFIGY (6 ft. 1 in.). In breast and back plates, three taces, large fluted tuilles (13½ in. by 10 in.) fastened with straps, brassarts, vambraces, elbow cops and knee cops with fleur-de-lis guards, thigh-pieces, jambs, round-toed articulated sabatons but no spurs, hands (bare) raised in prayer with one ring on little finger of right hand, sword-belt (1½ in.) with sword on left side, scabbard (2 ft. 7 in.) and hilt (7 in.) having slightly drooping quillons, kidney type of dagger on right side, sheath (2 ft. 7 in.) and hilt (6 in.), heavy gold chain of circular links (1½ in. diameter), head, bare with long hair to shoulders, rests on tilting helmet with mantling and wreath (crest lost), feet on collared greyhound (sejant guardant) (pl. XVII, fig. 1).

REFERENCES. Collinson, iii, 158, 159; Braikenridge's illustrated Collinson (Taunton Castle), iii, part 2, 158; Pigott drawing (Taunton Castle); Rutter, *Somerset*, 225; *Proc. Som. Arch. Soc.* xxvii, i, 43; xlv, 47; *Northern Branch of Som. Arch. Soc.* 'Wraxall' by G. S. Martin (1900) 93–5; Ward, *Somerset*, 284; Robinson, *West Country Churches*, iv, 172, 173.

No. 2. PERSON REPRESENTED. Lady Anne Howard, daughter of John Howard (created first duke of Norfolk, K.G., 1483, slain on Bosworth Field 1485), sister to Thomas, second Duke of Norfolk, who gained Flodden Field 1513, and great aunt to Catherine Howard and Anne Boleyn, queens of Henry VIII, and first wife of Sir Edward Gorges, Kt. Died *c.* 1500.

EFFIGY (5 ft. 11 in.). In ermine-lined red gown cut square at neck showing pleated chemisette, tight-fitting bodice with band of ermine (1½ in. wide) down the front, sleeves tight to elbows then hanging open, falling 1 ft. 2½ in. below tops of wrists, golden girdle fastened with large golden rose (2½ in. diameter) and golden cord and tassel, hands (bare) raised in prayer with gold ring on fourth finger of right hand, pedimental head-dress of black silk with veil falling behind 6 in. below shoulders and 'frontlet' framing the face (2⅝ in.) and reaching shoulders in delicate green pattern of lozenges edged with cloth of gold, gold chain of circular links (1 in. diameter) with pendent cross (2¾ in.), feet in black square-toed shoes rest on lion (sejant guardant), head on two cushions, bottom red with scroll-pattern (1 ft. 8 in. by 11½ in. by 2½ in.), top green with gold tassels (1 ft. 8 in. by 10 in. by 3½ in.). The lady is placed on the right side of husband owing to her superior rank.

Effigies rest on slab (7 ft. by 4 ft. by 2¾ in.) placed on table-tomb (7 ft. 11 in. by 3 ft. 4 in. by 3 in.) with slab (8 ft. 7 in. by 4 ft. 6 in. by 3½ in.) and chamfered and moulded plinth (8 ft. 7 in. by 4 ft. 6 in. by 1 ft.). Below the slab is a band of four-leaf flowers. The tomb was moved in 1851 from west end of chancel to a new recess in north wall of sanctuary. The front is divided into three compartments separated with stepped buttresses. The central panel has a heavily mantled achievement surmounted by a knight's helmet with visor nearly closed, and upon a wreath rests the Gorges crest of a greyhound's head (in this case affronté). The rectangular shield of arms (8 in. by 9 in. by 2½ in.) quarterly: (1) *Lozengy, or and azure, a chevron gules*, Gorges; (2) *Argent, on a chief gules three bezants*, Russell of Dyrham; (3) *Gules, a lion rampant ermine*, Oldhall; (4) *Argent, a chevron sable between three dice ermine*, Englowe. The two side heater-shaped shields, (*a*) 8½ in. by 11¼ in. by 2¼ in., (*b*) 9 in. by 12 in. by 1½ in., are held by kneeling angels with wings and vested in albs: eastern, Russell; western, Gorges. Two shields at east end. Southern suspended by a strap from neck of lion sejant, Quarterly: (1) *Argent, three trivets sable*, Trivet. (2) Gorges. (3) *Argent, a chevron engrailed sable, a martlet for difference*, Holbeach. (4) Russell. Northern shield suspended from the neck of an eagle or falcon rising, Quarterly: (1) Gorges; (2) Russell; (3) Oldhall; (4) Englowe. At west end are two shields, southern one supported by two lions sejant guardant, *vairy azure and argent*, Beauchamp of Lillesdon, impaling *argent, two bendlets nebuly sable*, Hankford. Northern shield supported by wildmen or wodehouses: Gorges and Russell, one over the other, impaling, (1) *Gules, a bend argent between six fleurs-de-lis or*, Hampton, (2) *Barry indented of six or and azure*, impaling *or a bend wavy sable* (pl. XVII, fig. 1).

REFERENCES. See no. 1 effigy.

YATTON (ST. MARY THE VIRGIN)

No. 1. PERSON REPRESENTED. A civilian; possibly some member of the de Wyke family.

EFFIGY (5 ft. 10 in.). In long cote to ankles with tight-fitting sleeves, belt (1½ in.) adorned with four-leaf flowers at intervals of 2 in. hanging 11 in. pendent beyond buckle, hands (lost) raised in prayer, long face with drooping moustaches and short beard, hair worn in curls to neck, head on bolster (1 ft. 2 in. by 8 in. by 2½ in.) and feet on lion. Slab (6 ft. 3 in. by 1 ft. 9 in. by 3 in.) and effigy now placed in recess of north wall of north transept. Date *c.* 1325 (pl. VII, fig. 6).

REFERENCES. Collinson, iii, 619; sketch in Braikenridge's illustrated Collinson (Taunton Castle), iii, part 4, 619; Pigott drawing (Taunton Castle); Rutter, *Somerset*, 70 (illustrated); *Proc. Som. Arch. Soc.* xxvii, i, 14, and ii, 13; xlv, i, 25; lxiv, 29, 30, 36, 37, 45, pl. IV, fig. 2; Wade, *Somerset*, 287.

No. 2. PERSON REPRESENTED. An unknown lady.

EFFIGY (4 ft. 11 in. present length). In kirtle with tight-fitting sleeves, sleeveless cote-hardie, mantle fastened across shoulders with two cords, barbe, four kerchiefs, the inner one fitting her head like a cap with edges crimped enclosing her forehead and sides of her face (the outer one would be made of cloth probably) and the hands raised in prayer. Effigy (lower portion cut off) and slab (5 ft. 8½ in. by 1 ft. 4 in. by 4 in.) now placed in recess in north wall of transept. Date 1330–1340 (pl. X, fig. 4).

REFERENCES. See no. 1 effigy.

No. 3. PERSON REPRESENTED. Sir John Newton, Kt., son of Sir Richard Newton, Kt., Lord Chief Justice of Court of Common Pleas, married Isabel, daughter and co-heir of Thomas de Cheddre; died 1487.

EFFIGY (6 ft., on slab 6 ft. 8 in. by 1 ft. 10½ in. by 1½ in.). In suit of plate armour, breast and back plates, five taces with rivets and straps and tuilles (10½ in. by 7¾ in.), fluted and each adorned with two rectangular raised ornaments suspended by straps from breast plate, gorget, pauldrons, laminated brassarts, fluted elbow cops, fan-shaped vambraces, thigh pieces, knee cops with reinforcing plates, pointed sollerets (four lames) resting on lion (couchant), no sword, dagger on right fastened to waist-belt (¾ in.) by cords (scabbard, 2 ft. 3¾ in. with small sheath, 8¾ in., attached for a bastardeau,—hilt, 6 in. with straight quillons and ends, 4 in. turned up at right angles), SS collar with pendant (cross botony), head bare and hair combed back from forehead and falling at back to the neck resting on tilting helm with mantling and a garb for crest, hands (bare) raised in prayer.

This splendid monument is on north side of chantry chapel (St. John Baptist) built and endowed during Sir John Newton's lifetime. It is 11 ft. 3 in. high and consists of a vaulted recess for the effigies with horizontal canopy containing ten canopied niches (only a fragment of one figure remains) having decorated brackets. The cornice has a band of four-leaf flowers and cresting (greater portion lost). The open-work arch in front of recess possesses eight foils cusped and foliated and the spandrels have quatrefoils with feathered centres, while the front of table-tomb has a band of four-leaf flowers and similar quatrefoils. The tomb stands on a moulded plinth (13 in.) and is flanked by lofty pinnacles with crocketed gables and finials. On the sides of the pinnacles are two canopied niches (now tenantless) supported by gabled buttresses (three stages) with finials. At the back of the recess (9 ft. 2 in. by 3 ft. 10 in. by 3 ft. 10 in.) is a carving of the Annunciation (2 ft. 6 in. by 3 ft. 4 in.) projecting 3 in. and inserted above a moulding projecting 6 in. The Blessed Virgin (2 ft.) in long gown with waist-belt (6 in. pendent beyond buckle), mantle with circular clasp, long hair and crown on head, has turned from prayer-desk with open book towards the archangel Gabriel (1 ft. 9 in.), vested in alb; fillet and cross on forehead and wings beautifully sculptured. The archangel holds a long scroll (now plain) and from a cloud the Holy Dove is projected on rays of glory towards our Lady. A tall lily in a one-handle jar stands between the Blessed Virgin and archangel. Date *c.* 1470 (pl. V, fig. 4, pl. XIV, fig. 3, and pl. XV, fig. 2).

REFERENCES. Collinson, iii, 620; two sketches in Braikenridge's illustrated Collinson (Taunton Castle), iii, part 4, 620; Pigott drawing (Taunton Castle); *Proc. Som. Arch. Soc.* xxvii, i, 15, and ii, 13–14; xlv, i, 25; lxviii, 29, 39, 40, 42, 45, 62, 63 (pl. XIV, fig. 11); Rutter, *Somerset*, 70; Wade, *Somerset*, 287; Hutton, *Highways and Byways in Somerset*, 391 (illustrated); Robinson, *West Country Churches*, iv, 182.

No. 4. PERSON REPRESENTED. Isabel de Cheddre (second daughter of Thomas de Cheddre and Isabel Scobahull), wife of Sir John Newton, Kt.; built south porch of Yatton church (1487); died 1498.

EFFIGY (6 ft. 1 in.). In kirtle cut square at neck, tight-fitting sleeves with cuffs (3 in.) and waist-belt (1 in.), with buckle and pendent strap (1 ft. 4½ in.) possessing metal end (3½ in.), gold necklace (3 in.), long mantle having fermailes adorned with conventional foliage and cordons ending in tassels, hair enclosed in cap with veil hanging behind to shoulders. On either side of face rises a vertical caul or horn above the head set near together at the apex and acutely pointed. Above the forehead is a broad stiff band falling in flowing lappets on either side of the face. Head on two tasselled cushions (lower rectangular, 11 in. by 11 in. by 3 in., upper set diagonally, 11 in. by 11 in. by 3 in.). Effigy and slab (6 ft. 4 in. by 1 ft. 6 in. by 2½ in.) placed on left side of husband's effigy. Date *c.* 1470 (pl. X, fig. 3).

REFERENCES. See no. 3 effigy.

WORCESTERSHIRE

PERSHORE ABBEY (HOLY CROSS)

PERSON REPRESENTED. An unknown knight. The horn in his ungloved hand indicates, possibly, that he held his lands by cornage tenure.

EFFIGY (5 ft. 7 in. present length). In suit of mail composed of rings set edgewise (⅜ in.), hooded hauberk, flattened top with triangular lapel below chin laced and turned back over the hauberk, leaving chin and neck uncovered and offering an explanation of the manner of fastening the mail hood; hose of mail, left leg crossed at knee over right leg, sleeveless surcoat to calves and beneath it a jacket (leather?) seen on right side and fastened with three straps and buckles, kite-shaped shield (2 ft. 5½ in. by 1 ft. 10 in.) with guige (1 in.) over right shoulder, beneath shield is a griffin (possibly the knight's crest), left hand on pommel of sword (present length, 1 ft. 10 in. and blade 3½ in. out of scabbard), sword-belt (1½ in.), right hand uncovered with mitten turned back on the wrist grasps a horn (1 ft. 2 in. with strap). Effigy is a well-proportioned figure and was found as lid of stone coffin in churchyard (*c.* 1843). It has been sadly mutilated and the bottom portion is lost. Date *c.* 1280 (pl. IV, fig. 2).

REFERENCES. *Prattinton Coll.* (Soc. Ant.) and *Lansdowne MSS. N.*, 919, 53; *Habingdon MSS.*, Jesus Coll., Oxford, 18, p. 24; Dingley, *History in Marble*, ii, 246, illustrated, but inaccurately; Dingley says that it is defaced 'which I have toucht off below'; John Noakes, *Notes on Pershore Abbey* (1848), referred to in *Trans. Bristol and Glouc. Arch. Soc.* x, 232; *Arch. Jour.* xx, 158-61; *Arch. Assoc.* ii (illustrated); *Trans. Bristol and Glouc. Arch. Soc.* iv, 235, 236; x, 234, 235, pl. III, figs. 2 and 3; xxvii, 13; Prior and Gardner, *Medieval Figure Sculpture in England*, 610, fig. 685; Nash, *Worcestershire*, ii, 251, where it is stated that in 1782 the feet rested on a hare.

WORCESTER CATHEDRAL

PERSON REPRESENTED. Unknown knight.

EFFIGY (6 ft. 6 in., on slab 6 ft. 8½ in. by 2 ft. 4 in. tapering to 1 ft. 8 in. by 3 in.). In suit of chain mail, hooded hauberk having mail in parallel rows up and down from shoulders to wrists, flattened coif, hose of mail, legs crossed, prick spurs and straps, sleeveless surcoat to calves, sword-belt (1½ in.) wrapped round scabbard, sword (scabbard, 2 ft. 11 in., hilt, 8 in., straight quillons, diamond-shaped pommel, and blade exposed 2¾ in.) resting on bunch of ivy leaves, kite-shaped shield (3 ft. 1 in. by 1 ft. 3 in.) suspended on left side by guige passing over right shoulder, right hand placed on hilt and left holds scabbard, headless lion at feet (couchant), head rests on two low cushions (bottom, 1 ft. 6 in. by 11 in. by 1½ in.; top, 13 in. by 9 in. by 1 in.). Date *c.* 1240–50.

REFERENCES. Britton, *Worcester Cathedral*, pl. XVI, fig. 1.

Wood (Oak)

DEVON

Tawstock (St. Peter)

Person Represented. Unknown lady.

Effigy (4 ft. 4 in. present length). In kirtle with tight-fitting sleeves, cote-hardie, long mantle caught up over arms in graceful folds and fastened by two cords secured by jewelled studs, wimple, five kerchiefs on head falling to shoulders—the outer one was probably made of cloth and all five have an edging, hands well proportioned and raised in prayer, head on one oblong bolster (1 ft. 4 in. by 10 in. by 5 in.). Figure in good condition except for partial destruction of board and loss of lower portion of body. Effigy in obtuse recess in north wall of transept. Date *c.* 1330–1340 (pl. XVII, fig. 3).

References. *Trans. Exeter Diocesan Architectural Soc.* vi, 192, 193 (illustrated on pl. XXII); Worth, *History of Devon*, 126; Rogers, *Ancient Sepulchral Effigies*, 365, pl. III; *Archaeologia*, lxi, 526; Fryer, *Wooden Monumental Effigies in England and Wales*, 40; Stabb, *Old Devon Churches*, 132–3; Prior and Gardner, *Medieval Figure Sculpture in England*, 669.

West Down (Holy Trinity)

No. 1. Person Represented. Sir John Stowford, or Stanford (1290?–1372?), king's serjeant in 1340, Judge of Court of Common Pleas, 1342 until 1372, except for one month when (Nov. 1345) Chief Baron of Exchequer. See Prince, *Worthies of Devon*, 559; Dugdale, *Origines*, 45; *Dic. Nat. Biog.* lv, 8; Foss, *Judges of England*.

Effigy (6 ft. 2 in.). In cassock-like robe probably scarlet-lined and trimmed with budge (lamb's skin), cape (furred with minever), and hood falling forward on neck, head mutilated but doubtless in coif of white silk or lawn having lappets covering ears and fastened with strings beneath chin, features quite disfigured, head on one oblong bolster, hands raised in prayer, feet on a mutilated animal. Date *c.* 1370.

References. Lysons, *Mag. Brit.* v, cccxxxiii; *Arch. Jour.* xviii, 75; *Note Book of Tristram Risdon*, 98, 168, 190; Prince, *Worthies of Devon* (1701), 559, 560; *Archaeologia*, lxi, 526; Fryer, *Wooden Monumental Effigies in England and Wales*, 40; Rogers, *Ancient Sepulchral Effigies*, 366, 367, pl. VI.

No. 2. Person Represented. Dame Joan, co-heiress of Tracy of Wallacombe Tracy, and wife of Sir John Stowford or Stanford. She and her husband held lands in South Petherton and Drayton, Somerset.

Effigy. Destroyed. Prince mentions it in his *Worthies of Devon*.

GLOUCESTERSHIRE

Gloucester Cathedral

Person Represented. Attributed to Robert, duke of Normandy, son of William the Conqueror, died in Cardiff Castle at the age of eighty, February 1135 (see *Dict. Nat. Biog.* xlviii, 349). This effigy was made one hundred and fifty years after the death of the Duke, yet tradition has long ascribed it to this unfortunate son of William the Conqueror who was buried in the middle of the presbytery of the abbey church of St. Peter, Gloucester.

Effigy (5 ft. 10 in.). In hooded hauberk reaching nearly to knees having mail in parallel rows up and down from shoulders to wrists, coronet ornamented with strawberry leaves and fleurs-de-lis, long surcoat open up to middle, guige, but no trace of shield, right hand grasps hilt of sword (3 ft. 4 in.), partly sheathed, and left holds scabbard, sword-belt ($1\frac{3}{8}$ in.) affixed to scabbard, thighs and knees in padded trews, lower portion of legs in mail hose, spurs (pricks gone but iron substitutes added) and straps. Right leg crossed

over left, eyes open, and moustache worn. Cushion under head, no support for feet. Effigy on oblong chest of fourteenth or fifteenth century adorned with frieze of narrow-pointed leaves and round flowers and ten painted shields of arms. Date 1280–1290. In Lansdowne M.S. (B.M.), 874, sketch by Lancaster Herald (1610) shows two golden lions on breast of surcoat; and Rev. T. Kerrich's sketch (Kerrich Coll. MS. 6730, p. 21, B.M.) gives surcoat flowered with a four-leaf flower. Effigy broken in Civil War, sold to Sir Humphrey Tracy of Stanway, and mended and replaced at the Restoration. Effigy placed in middle of presbytery before high altar (pl. XVII, fig. 2).

REFERENCES. Leland, *Itinerary*; Atkyns, *Gloucestershire*, 95; Rudder, *Gloucestershire*, 126; Gough, i, xcvii; *Trans. Bristol and Glouc. Arch. Soc.* xiii, 252, 253; xiv, 238; xxvii, 289, 291; *Records of Glouc. Cathedral*, i, 99, 105; Lansdowne MS., 874 (B.M.), illustrated; Fosbrooke, *Gloucestershire* (illustrated); *Gent. Mag.* lix, pt. 4, 264; *Portfolio* (1893), 180 (illustrated); *Kerrich Coll.*, MS., 6730, p. 21 (B.M.); Cox, *Gloucestershire*, 123; Fryer, *Wooden Monumental Effigies in England and Wales*, 8, 9, 47 (illustrated); Bigland, *Gloucestershire* (illustrated, vol. ii); Hollis (illustrated); Stothard (illustrated, i, pls. XXII and XXIII); *Archaeologia*, lxi, 494–5, 533.

OLD SODBURY (ST. JOHN BAPTIST)

PERSON REPRESENTED. Unknown knight. Possibly some member of the Stephens family who were buried in the north aisle.

EFFIGY (5 ft. 6 in.). In suit of mail (carved), coif of mail with skull cap beneath without supporting strap round forehead being shown, mail hauberk reaching to thighs with sleeves covering hands, mail hose, surcoat reaching below knees with girdle, legs crossed at knee, no spurs or straps, sword (scabbard, 2 ft. 6 in., hilt, 7½ in., possessing straight quillons and round pommel), sword-belt (2½ in.) wrapped round scabbard and tag inserted in long loop, heater-shaped shield (2 ft. 2 in. by 1 ft. 1 in.) with guige (1½ in.) over right shoulder, right hand (mutilated) on pommel (?), left hand holds scabbard, head on two cushions (bottom rectangular, 1 ft. 4 in. by 9½ in. by 3 in., top set diagonally, 9 in. by 9 in. by 2 in.), feet on lion (couchant). Figure in poor state of preservation; right hand and arm nearly worn away, features destroyed. Placed in westernmost recess in north wall of north transept. Board (5 ft. 11½ in. by 1 ft. 6 in. by 2 in.). Date *c.* 1270.

REFERENCES. Rudder, *Gloucestershire*, 355; *Trans. Bristol and Glouc. Arch. Soc.* xxx, 136, 137; Fryer, *Wooden Monumental Effigies in England and Wales*, 48; *Archaeologia*, lxi, 534.

SOMERSET

MIDSOMER NORTON (ST. JOHN BAPTIST)

PERSON REPRESENTED. Probably a knight of the Warknell family.

EFFIGY (present length 4 ft. 11 in.). In coif of mail, hauberk, surcoat, girdle (1¼ in.), and shield (1 ft. 11 in. by 1 ft. 2 in.) on left arm. Legs damaged and figure sadly mutilated. Gough (1796) says effigy was in south aisle; but originally rested in raised tomb under singers' gallery. This refers to the old church; new church built 1830. It is recorded that in 1843 the effigy was standing under a tree in rectory garden; at present rests on a wooden table-tomb in belfry.

REFERENCES. Gough, ii, cx; Collinson, ii, 151; sketch in Braikenridge's illustrated Collinson (Taunton Castle), ii, part 1, 151; sketch in Adlam's illustrated Collinson (Soc. Ant.), iv, 151; *Archaeologia*, lxi, 494, 547; Fryer, *Wooden Monumental Effigies in England and Wales*, 8, 60; *Proc. Som. Arch. Soc.* lxii, 57–9, 79.

PART II

Effigies made under Bristol influence, but not sculptured in Bristol from Dundry Freestone (Inferior Oolite).

ENGLAND

BUCKINGHAMSHIRE

HUGHENDEN

PERSON REPRESENTED. Attributed to Richard Wellysburne de Montfort, youngest son of Simon de Montfort.

EFFIGY (6 ft. 6 in.). In suit of mail, coif, hauberk with parallel lines of mail from shoulders to wrists with gambeson beneath showing 2½ in. gorget of rectangular plates (cuir-bouilli ?), prick spurs and straps, sleeveless surcoat to ankles and kite-shaped shield (2 ft. 11 in. by 1 ft. 9 in.) charged with *crusilly, a lion rampant*, cingulum (1¼ in.), sword-belt (1¼ in.) wrapped round scabbard, sword (scabbard, 3 ft. 8 in. adorned with six small shields, hilt, 9 in., drooping quillons and circular pommel), right hand on hilt of dagger (sheath, 7 in., hilt, 5 in. with octagonal guard and circular fluted pommel), left hand on sword, feet on block adorned with three crescents, head on triangular block with two heater-shaped shields (11 in. by 9 in.) at shoulders, possibly intended for ailettes, one is blazoned *three bendlets*. Date *c.* 1270 (pl. XIX, fig. 3). Effigy made from block of great oolite (Bath Freestone).

REFERENCES. Stothard, *Monumental Effigies*, pl. XXXIX ; Laking, *European Armour and Arms*, i, 112, 113, fig. 137 ; Payne, *Records of Bucks*, vii, 363–412 ; Prior and Gardner, *Medieval Figure Sculpture in England*, 611, fig. 684 ; Ashdown, *Arms and Armour*, 88, fig. 104.

DEVON

BEER FERRERS

No. 1. PERSON REPRESENTED. Unknown knight ; possibly a member of the de Ferreys or Ferrers family.

EFFIGY (5 ft. 3 in. present length). In suit of mail, round-headed coif, hauberk, hose, sleeveless surcoat to calves, cingulum, sword-belt (2 in.), fragment of scabbard fastened by locket to end of belt, shield (fragment), guige (1 in.), cross-legged, right hand on hilt and left on scabbard, head on two cushions (bottom rectangular, 1 ft. 7 in. by 10 in. by 3 in., top tasselled and set diagonally, 9 in. by 9 in. by 1 in.), feet and support lost. Effigy made of Beer stone. Date *c.* 1300 (pl. XXII, fig. 4).

REFERENCES. Rogers, *Sepulchral Effigies of Devon*, 25, pl. II ; Prior and Gardner, *Medieval Figure Sculpture in England*, 623, fig. 695.

No. 2. PERSON REPRESENTED Unknown lady.

EFFIGY (5 ft. 4 in.). In kirtle, mantle, wimple with puffs of hair on either side of forehead, kerchief to shoulders, hands raised in prayer, head on two cushions (bottom, a rectangular oblong bolster, top set diagonally) with mutilated angels on either side placing hand on shoulder of the lady. Effigy made of Beer stone. Date *c.* 1300 (pl. XXII, fig. 4).

REFERENCES. See no. 1 effigy.

Exeter Cathedral (New Cloister)

Person Represented. Unknown knight.

Effigy. Only head on rectangular bolster, part of right shoulder of mail hauberk showing sleeveless surcoat and narrow guige remains. The somewhat flattened coif of mail is secured on left side by means of a strap and buckle to a triangular flap, so that when unfastened the hood could without difficulty be slipped over the head and kept in place by this arrangement. Immediately behind is a vertical slit terminating above and below in a round hole, probably intended to facilitate hearing. Fragment found under site of Dominican church, Exeter, in 1826. Effigy made of Beer stone. Date *c.* 1280 (pl. XXIV, fig. 1).

References. *Trans. Devon Assoc.* xxxiv, 46 (illustrated); Rogers, *Sepulchral Effigies of Devon*, 94, 95; Prior and Gardner, *Medieval Figure Sculpture in England*, 610, fig. 686; Oliver, *Monasticon Exoniensis.*

Wear Gifford

Person Represented. Unknown knight.

Effigy (5 ft. 10 in.). In suit of mail which has been impressed in gesso, round-topped coif, hauberk, hose, spurs (lost) and straps, legs crossed, knee cops with small protecting fans, surcoat in graceful folds to calves, cingulum (¼ in.), sword-belt (1½ in.), sword (scabbard, 1 ft. 11 in., hilt, 8 in., straight quillons and circular pommel), right hand on hilt and left on scabbard, heater-shaped shield (1 ft. 11 in. by 13 in.) on left arm, guige (1 in.), head on rectangular bolster (1 ft. 4 in. by 8 in. by 4 in.) supported by two angels holding bolster and shoulder of knight (one destroyed except hands, the other has lost head), feet on dog (couchant). Well-proportioned figure made from Beer stone. Date *c.* 1310.

References. Rogers, *Sepulchral Effigies of Devon*, 366, pl. 1; Prior and Gardner, *Medieval Figure Sculpture in England*, 627.

DORSET

Wareham

Person Represented. Unknown knight.

Effigy (6 ft. 8 in.). On damaged slab which originally had border of thirteenth-century foliage in suit of mail, flattened coif, hauberk with mail in parallel lines from shoulders to wrists, hose, sleeveless surcoat falls in ripple folds to calves, cingulum (1 in.), kite-shaped shield (2 ft. 11 in. by 13 in.), guige (1½ in.), legs crossed, right hand (broken) possibly held pommel of sword (lost) and left under shield may have grasped guige or cingulum. Effigy made of Purbeck marble, *c.* 1240.

References. Prior and Gardner, *Medieval Figure Sculpture in England*, 592, 595; Hutchin, *Hist. of Dorset*, i, 112 (third edition).

GLOUCESTERSHIRE

Bitton (St. Mary the Virgin)

Person Represented. Attributed to Sir Robert de Button.

Effigy (6 ft. 1 in.). In low relief, suit of mail, flattened coif with lappet overlying upper part of gorget protecting junction, hauberk with mail in parallel lines from shoulders to wrists, hose, mail gloves, short prick spurs and straps, lower surcoat to calves, kite-shaped shield laid on breast charged (*ermine*) *a fess* (*gules*), Button, sword placed on breast diagonally under shield having small quillons and circular pommel, head on two cushions, feet on lion. Imager has drawn figure too large for slab (6 ft. 6 in. by 2 ft. 3 in. tapering to 1 ft. 2½ in., 5 in. thick) and it encroaches on bevelled edges. Effigy made of lower lias limestone obtained locally. Date *c.* 1240 (pl. XX, fig. 1).

References. *Trans. Bristol and Glouc. Arch. Soc.* iii, 30, 32, fig. 2; xxiii, 62; xxv, 180; Ashdown *Arms and Armour*, 87, 88, fig. 103; Ellacombe, *History of Bitton*, 8, 35–6.

Down Ampney (All Saints)

Person Represented. Probably Sir Nicholas de Valers, who assisted in building Down Ampney church, went on last Crusade, and died *c.* 1300.

Effigy (6 ft. 5 in.). In suit of mail, flattened coif, hauberk with parallel lines of mail from shoulders to wrists, mail gloves, hose, spurs and straps, surcoat to calves, cross-legged, knee cops (cuir-bouilli ?), sword-belt (2¾ in.), sword (scabbard, 2 ft. 6 in., hilt, 8 in., straight quillons and pommel lost), kite-shaped shield (2 ft. 3 in. by 1 ft. 6 in.) charged with *on a cross five escallops*, guige (2¼ in.). The right hand on pommel and left on scabbard, lion at feet (couchant) holding end of sword in mouth, head on one oblong pillow (1 ft. 11 in. by 1 ft. 2 in. by 3½ in.). Effigy made of Purbeck marble, *c.* 1270 (pl. XIX, fig. 2).

References. Lysons, *Coll. of Glouc. Antiq.*, pl. VI; *Trans. Bristol and Glouc. Arch. Soc.* xxxi, 56–8 (illustrated); Cox, *Gloucestershire*, 48.

Frampton-on-Severn

Person Represented. Probably some member of the Clifford family.

Effigy (6 ft. 3 in.). In suit of mail originally in gesso, coif of mail on which is head-piece, hauberk (quilted gambeson visible), mail gloves, hose, spurs (lost) and straps, knee cops (cuir-bouilli ?), sleeveless surcoat to calves, cingulum (½ in.), shield (1 ft. 10 in. long) built into wall and only portion of Clifford armorial bearings, *chequy* (*or and azure*) *a fess* (*gu.*), visible, guige (½ in.), sword-belt (1½ in.), sword (scabbard, 2 ft. 4 in., hilt, 5 in., straight quillons, round pommel), right hand on pommel and left on scabbard, feet on dog (couchant), head on pillow (1 ft. 3 in. by 9 in. by 4 in.). Effigy made of great oolite. Date *c.* 1310.

References. *Trans. Bristol and Glouc. Arch. Soc.* xxix, 166–9; Prior and Gardner, *Medieval Figure Sculpture in England*, 627, 628; Bigland, *Gloucestershire*, 595; Rudder, *Gloucestershire*, 453; Atkyns, *Gloucestershire*, 231.

Old Sodbury (St. John Baptist)

Person Represented. Unknown knight.

Effigy (6 ft.). In suit of mail, coif, hauberk with mail in parallel rows from shoulders to wrists, mail gloves, edge of gambeson visible, hose, spurs (lost) and straps, sleeveless surcoat to ankles, heater-shaped shield laid on centre of body (2 ft. 3 in. by 1 ft. 9 in.) showing sword aslant on left side probably held by left hand hidden under shield, fingers of right hand flat on breast, head on low pillow set diagonally, feet turned awkwardly rest on piece of thirteenth-century foliage. Mail re-cut at restoration of church (1860). Effigy carved in high relief from block of great oolite. Date *c.* 1240.

References. Lysons, *Gloucestershire Antiquities*, pl. CVII; *Trans. Bristol and Glouc. Arch. Soc.* xxx, 134–6; Atkyns, *Gloucestershire*, 355; Rudder, *Gloucestershire* (1779), 678.

HEREFORDSHIRE

Abbey Dore

No. 1. Person Represented. Unknown knight; erroneously attributed to Robert, lord of Ewyas, but effigy is a hundred years later.

Effigy (6 ft. 5 in. present length). In suit of mail (½ in.), flat-topped coif, hauberk with mail in parallel rows from shoulders to wrists, mail gloves, hose, sleeveless surcoat to calves, sword-belt (1¾ in.) with 16 in. of strap beyond buckle, sword (scabbard, present length, 2 ft. 3 in., hilt with straight quillons, 7 in.), kite-shaped shield on left arm (2 ft. 10 in. by 1 ft. 4 in.), right hand on hilt of sword and left on scabbard, head on one cushion set diagonally (1 ft. 2 in. by 1 ft. 2 in. by 2¾ in.). Effigy much worn and mutilated, but was originally a fine figure and made from block of light-coloured calcareous sandstone. Date 1240–1250.

References. *Trans. Bristol and Glouc. Arch. Soc.* xxvii, 34, 122; Prior and Gardner, *Medieval Figure Sculpture in England*, 610, fig. 687 (later knight, no. 2).

No. 2. PERSON REPRESENTED. Unknown knight; attributed to Roger de Clifford.

EFFIGY (6 ft. 2 in. present length). In suit of mail ($\frac{5}{8}$ in.), round-topped coif with fillet, hauberk with lace at wrists and mail gloves, having divided fingers, hose, sleeveless surcoat to calves, cingulum ($\frac{1}{2}$ in.) hanging 9 in. beyond buckle, sword-belt (2 in.) loose and wrapped round scabbard with 11 in. beyond buckle, sword (1 ft. of scabbard remains, hilt, 9 in., circular pommel and quillons lost), kite-shaped shield (2 ft. 4 in. present length by 2 ft.), guige ($2\frac{1}{4}$ in.), right hand on hilt of sword and left under shield on breast. A fine figure, sadly mutilated, head severed from body, made from block of old red sandstone. Date *c.* 1280 (pl. XXIII, fig. 1).

REFERENCES. See no. 1 effigy.

HEREFORD CATHEDRAL (LADY CHAPEL)

PERSON REPRESENTED. An ecclesiastic in quire habit; attributed to Chancellor Swinfield.

EFFIGY (5 ft. 10 in.). In cassock (arms visible at wrists), surplice, quire cope with hood laid flat under head, circular cap ($2\frac{1}{2}$ in. high), beard and curly hair, feet on large boar lying on its side, head on flat rectangular cushion (1 ft. $7\frac{1}{2}$ in. by 13 in. by $2\frac{1}{4}$ in.). Effigy made from block of old red sandstone (greenish coloured). Date *c.* 1290 (pl. XXIV, fig. 3).

REFERENCES. Prior and Gardner, *Medieval Figure Sculpture in England*, 617, fig. 690.

MONMOUTHSHIRE

ABERGAVENNY (PRIORY CHURCH)

PERSON REPRESENTED. Probably Eva de Cantelupe, baroness of Bergavenny in her own right, died 1259.

EFFIGY (4 ft. 4 in.). In kirtle, mantle, wimple with puffs of hair on either side of forehead, kerchief to shoulders, hands raised in prayer holding a heart, feet in pointed shoes rest against large couchant dog with long ears, head on rectangular bolster (1 ft. 3 in. by 8 in. by 2 in.). Shield (1 ft. 11 in. by 1 ft. 5 in.) charged with (*gules*) *three fleurs-de-lis* (*or*) *two and one*, Cantelupe, on breast. South side of bevelled slab is adorned with roses, thirteenth-century foliage, etc. Effigy made from block of calcareous grit. Date *c.* 1260 (pl. XXIV, fig. 2).

REFERENCES. Prior and Gardner, *Medieval Figure Sculpture in England*, 612, fig. 688; Morgan, *Ancient Monuments* (priory church, Abergavenny), 72–4, illustrated, no. x.

OXFORDSHIRE

GREAT HASELEY

PERSON REPRESENTED. Unknown knight. This effigy has been attributed to William de Mandeville, earl of Albemarle; but it was made nearly a quarter of a century after his death.

EFFIGY. In suit of mail, hooded hauberk with ornament resembling small balls or knobs attached to strap round coif and mail on arms in parallel lines from shoulders to wrists, hose, spurs (pricks lost) and straps, gambeson showing below hauberk, surcoat to calves, cingulum ($1\frac{1}{4}$ in.), right hand grasps hilt of mutilated dagger (blade, 10 in., hilt, 6 in.), legs crossed, head on oblong bolster (2 ft. 1 in. by 10 in. by 4 in.) placed on large shield with thirteenth-century foliage on left side, feet on lion (couchant) with one paw resting on knight's right foot and end of scabbard in lion's mouth. Effigy and slab made of a block of great oolite from local quarry. Date 1240–1250 (pl. XX, fig. 2).

REFERENCES. Skelton, *Antiquities of Oxfordshire* (Ewelme Hundred, p. 9); Weare, *Church of Haseley*, illustrated, p. 13; *Proc. Bath Nat. Hist. and Antiq. Field Club*, ix, 224.

SHROPSHIRE

High Ercall

Person Represented. Unknown knight.

Effigy (5 ft. 9 in.) In suit of mail, coif (face much worn), 3 in. of gambeson visible, hauberk with mail in parallel lines on arms from shoulders to wrists, legs crossed at knee, right foot lost, knee cops, hose of mail, rowel spurs in the form of large wheels, sleeveless surcoat to calves, sword-belt (2½ in.), sword having hilt with straight quillons, scabbard (fragment, 1 ft. 7 in.), shield (fragment, 1 ft. 9 in. by 1 ft. 3 in.) on left arm, right hand holds hilt of sword and left placed on scabbard, purse or small bag suspended at side, head on two cushions (bottom rectangular, 1 ft. 9 in. by 13 in. by 4 in., top set diagonally, 11 in. by 11 in. by 3½ in.), large lion couchant at feet. Effigy made from block of very fine-grained sandstone. Date *c.* 1300.

References. Cranage, *Shropshire Churches*, 581, 582, 1069; Auden, *Shropshire* (*Little Guides*), 123; Eyton, *Shropshire*.

Leighton-under-Wrekin

Person Represented. Probably some member of the Leighton family, and the Rev. Dr. Cranage and other writers conjecture that it represents Sir Richard de Leighton. Tradition asserts that their burial place was in Buildwas Abbey and that this effigy was brought from Buildwas at the Dissolution.

Effigy (6 ft. 6 in.). In suit of mail, coif having face coloured, hauberk with mail in parallel lines from shoulders to wrists, knee cops, hose of mail, spurs (fragments) and straps, cross-legged, sleeveless surcoat to calves, cingulum (¾ in.) with purse suspended by cord on right side, sword-belt (2¾ in.), sword (hilt lost) with straight quillons, scabbard (2 ft. 3 in.), heater-shaped shield (1 ft. 9 in. by 1 ft. 3 in.) emblazoned in colour with arms borne by Sir Richard de Leighton in 1315: *Quarterly per fesse indented or and gules, and a bend sa.*, guige (1¾ in.), hands (uncovered) raised in prayer with mittens thrown back on wrists having parallel lines of mail similar to arms of hauberk, head on two tasselled cushions (bottom rectangular, 1 ft. 4 in. by 1 ft. by 5 in. with tassels of 4 in., top set diagonally, 10 in. by 10 in. by 3 in. with tassels of 4 in.), feet on lion sprawling on side with a fore-paw laid on knight's right leg. Effigy, well proportioned with considerable traces of colour, is made of very fine-grained sandstone. Date *c.* 1315 (pl. XXI, fig. 1).

References. Cranage, *Churches of Shropshire*, 596, 597; Auden, *Shropshire*, 143; Eyton, *Shropshire*.

Shrewsbury (St. Mary the Virgin)

Person Represented. Probably one of the Leybourne family of the manor of Berwick. Owen and Blakeway conjecture it represents Simon de Leybourne, who died between 1300 and 1315.

Effigy (5 ft. 9 in.). In suit of mail, coif with steel head-piece, hauberk with mail in parallel rows from shoulders to wrists, hose of mail, sleeveless surcoat to knees, legs crossed below knees, sword-belt (2 in.), sword with straight quillons (hilt, 7 in.), scabbard (fragment, 1 ft. 2 in.), shield (2 ft. 5 in. by 1 ft. 9 in.) on left arm, right hand holds pommel and left on scabbard, spurs (fragments) and straps, knee cops, head on two cushions (bottom rectangular, 1 ft. 10 in. by 1 ft. 5 in. by 3 to 5 in., top set diagonally, 12½ in. by 4 in.), feet on couchant lion having small head. Elbow and part of bevelled slab restored. Effigy made from block of a very fine-grained sandstone rests on table-tomb adorned with cinquefoiled niches now placed in the Trinity chapel. Date *c.* 1310.

References. Cranage, *Churches of Shropshire*, 943, 944, 960; Owen and Blakeway, *Shrewsbury*, i, 196; ii, 396 (illustrated); Auden, *Shropshire*, 198; Auden, *Shrewsbury*, 57; Eyton, *Shropshire*.

SOMERSET

BRYMPTON D'EVERCY

PERSON REPRESENTED. Unknown knight; possibly belonging to the Evercy family.

EFFIGY (6 ft.). In suit of mail (face and coif restored), hauberk in mail of parallel lines from shoulders to wrists, hose, sleeveless surcoat to calves, shield (2 ft. 7 in. by 1 ft. 7 in.) held on left hand by enarmes (2½ in.), guige (2½ in.), right hand holds sword-hilt, sword (3 ft. 4 in.) has straight quillons and placed diagonally on body detached from sword-belt (2¼ in.), spurs (prick) and straps (1¼ in.), cross-legged, head on two cushions (bottom, 1 ft. 5½ in. by 9 in. by 1½ in., top set diagonally, 9 in. by 9 in. by 3 in.), animal at feet (dog?). Effigy made of Ham Hill stone, but has undergone considerable restoration. Date *c.* 1270 (pl. XXI, fig. 2).

REFERENCES. Collinson, iii, 216; sketch in Braikenridge's illustrated Collinson (Taunton Castle), iii, part 2, p. 216; *Proc. Som. Arch. Soc.* lvi, i, 70; lxii, 70, pl. VI, figs. 2 and 3; Prior and Gardner, *Medieval Figure Sculpture in England*, 608.

KINGSDON

PERSON REPRESENTED. An unknown knight which tradition attributes to Sir Guy Bryan.

EFFIGY (6 ft. 3 in.). In suit of mail, coif on which is head-piece fastened by narrow strap under chin, hauberk with mail in parallel lines from shoulders to wrists, leather gauntlets with deep cuffs, hose, spurs and straps, sleeveless surcoat to calves, cingulum (1½ in.), heater-shaped shield (2 ft. 1 in. by 1 ft. 1 in.) on left side, guige, sword-belt, right hand grasps sword-hilt and left placed on scabbard, cross-legged, head on two rectangular cushions (bottom oblong, upper set diagonally). Effigy has been a fine figure made of Ham Hill stone. Date *c.* 1270–1280 (pl. XXI, fig. 3).

REFERENCES. Collinson, iii, 195; sketch in Braikenridge's illustrated Collinson (Taunton Castle), iii, part 2, 195; sketch in Adlam's illustrated Collinson (Soc. Ant.), ix, 195.

LIMINGTON

PERSON REPRESENTED. Attributed to Sir Richard Gyvency, Kt.

EFFIGY (6 ft. 8 in.). In suit of mail, coif with head-piece strapped under chin, hauberk with mail in parallel lines from shoulders to wrists, leather gauntlets with deep cuffs (4 in.), hose, spurs and straps, cross-legged, sleeveless surcoat to calves, sword-belt (2 in.) wrapped twice round scabbard, sword and hilt with straight quillons, heater-shaped shield (2 ft. 4 in. by 11 in.) charged with *a bend between six scallops*, guige (1½ in.), right hand grasps sword-hilt and left holds the enarmes, mail reinforced by demi-brassarts, elbow cops, demi-vambraces, knee cops, demi-jambarts and plates over each foot, head on heaume with movable visor on hinge and ocularium of three slits on each side. Effigy lies on right side and is made of Ham Hill stone. Date *c.* 1330 (pl. XXI, fig. 5).

REFERENCES. Leland, *Itinerary*, ii, 91; Collinson, iii, 219; sketch in Braikenridge's illustrated Collinson (Taunton Castle), iii, part 2, 219; *Proc. Som. Arch. Soc.* vii, ii, 5 (illustrated); xxxii, i, 74; xxxiii, ii, 137–45; lxii, ii, 72–3, 78–9; sketch in Adlam's illustrated Collinson (Soc. Ant.), ix, 219.

PENDOMER

PERSON REPRESENTED. Probably Sir John de Domer or Dummer, living in 1321.

EFFIGY (5 ft. 9 in.). In suit of mail, coif showing lacing and tie on left side, hauberk having mail in parallel lines from shoulders to wrists, leather gauntlets with backs protected with oblong plates of steel, hose, knee cops of cuir-bouilli, sleeveless surcoat (5 in. below knees), cingulum (1⅞ in.), sword-belt (1¾ in.), sword (present length, 1 ft. 11 in.) with hilt having straight quillons and round pommel, shield (1 ft. 8½ in. by 1 ft. 3 in.) on left side (showing enarmes) charged with *a crescent between six billets 3, 2, and 1* (same

arms emblazoned on surcoat), cross-legged, hands raised in prayer, head on heaume with two vertical slits for ocularium and ten breathing holes in form of crosses, feet on lion. Effigy made of Ham Hill stone. Date 1320–1325 (pl. XXI, fig. 4).

REFERENCES. Collinson, ii, 349; sketch in Adlam's illustrated Collinson (Soc. Ant.), vi, 349; *Proc. Som. Arch. Soc.* xvii, 91–4 (illustrated); lxii, ii, 53–4, 80–1.

STAMFORD BRETT

PERSON REPRESENTED. A knight; presumably a member of the family of Brett.

EFFIGY (6 ft. 3 in.). In suit of mail, round coif with narrow fillet, hauberk with mail in parallel lines from shoulders to wrists and quilted gambeson showing beneath, hose, gloves of mail, spurs and straps, sleeveless surcoat to ankles, cingulum (1 in.), kite-shaped shield (2 ft. 8 in. by 1 ft. 3 in.), guige ($1\frac{1}{2}$ in.), sword-belt ($1\frac{1}{2}$ in.), sword with straight quillons and round pommel placed diagonally on body, legs crossed, right hand grasps sword-hilt and left holds scabbard, the blade being drawn the fraction of an inch, head on two cushions (lower rectangular, top set diagonally), feet on dog (couchant). Effigy made of Ham Hill stone, much worn and weathered. Date *c.* 1270.

REFERENCES. Collinson, iii, 545; sketch in Braikenridge's illustrated Collinson (Taunton Castle), iii, part 4, p. 545; Wade, *Somerset*, 218.

WORCESTERSHIRE

WORCESTER CATHEDRAL

PERSON REPRESENTED. A lady.

EFFIGY (5 ft. 11 in.). In kirtle, mantle with lozenge-shaped clasp, kerchief falling to shoulders, right hand (damaged) holds rosary, left hand (lost) at side, head on two cushions (bottom rectangular, 1 ft. 4 in. by 11 in. by 4 in., top set diagonally, 11 in. by 11 in. by 3 in.), feet in pointed shoes rest on long-eared dog. Effigy made from block of great oolite. Date *c.* 1300.

REFERENCES. Prior and Gardner, *Medieval Figure Sculpture in England*, 627; Hollis, *Collection* (figured).

MALVERN PRIORY CHURCH

PERSON REPRESENTED. A knight.

EFFIGY (7 ft. 11 in.). In suit of mail ($\frac{3}{4}$ in.), flat-topped coif, hauberk with mail in parallel rows from shoulders to wrists, mail gloves, spurs and straps (restoration), sleeveless surcoat to calves not opened out in front, sword (scabbard, 2 ft. 5 in.), guige, right hand holds a 'martel de fer' or pole-axe (haft, 2 ft. 3 in., head (damaged), 8 in.), left hand holds circular shield (1 ft. 5 in. diameter), straight-legged. Portions of slab with the feet and animal on which they rest are restorations. Date *c.* 1240 (pl. XX, fig. 3).

REFERENCES. Stothard (figured i, pl. XIX); Prior and Gardner, *Medieval Figure Sculpture in England*, 607.

WALES

BRECKNOCKSHIRE

CRICKHOWEL (ST. EDMUND)

PERSON REPRESENTED. Attributed to a Sir Grimbald Pauncefote, either husband or son (both were Sir Grimbald) of Dame Sybil Pauncefote, foundress of the church at Crickhowel whose deed of foundation in 1303 is printed in *Arch. Camb.* (1893, vol. x, 220).

EFFIGY (over 7 ft., cross-legged). In mail, coif with fillet, hauberk with mail in parallel lines from shoulders to wrists, quilted trews, knee cops (leather?), stockings of mail, and feet on lion (couchant), shield on left arm charged with Pauncefote coat of arms, sleeveless surcoat falling below knees, cingulum (1¼ in.), sword-belt (2½ in.), sword (fragment), hilt with straight quillons and scabbard (1 ft. 9 in. by 3 in.), guige (1¾ in.), right hand on hilt, head on two cushions (bottom rectangular, 1 ft. 8 in. by 1 ft. 2 in. by 4 in., top set diagonally, 1 ft. by 1 ft. by 3 in.). Effigy, in wall recess on south side of chancel, and slab (8 ft. by 2 ft. 5 in. tapering to 2 ft. 1 in. by 8 in.), having fragment of inscription on bevelled edge, are made from block of old red sandstone. Date *c.* 1305.

REFERENCES. Theophilus Jones, *Hist. of Brecknock* (1809), 428, pl. X, fig. 2; Poole, *Hist. of Brecknock*, 220, 221; *Arch. Camb.* (1886), 278; (1904), 49; Dawson, *Churches of Brecknockshire*, 57; Wade, *South Wales*, 124.

PEMBROKESHIRE

LAWRENNY

PERSON REPRESENTED. Unknown knight; attributed to some member of the family of the Percivals of Coedcarnlas.

EFFIGY (4 ft., lower part below knees lost). In suit of mail, hauberk, mail gloves, hose, sleeveless surcoat, cingulum, kite-shaped shield (2 ft. 4 in.), guige, right hand on edge of shield and left appearing from under shield holds sheath of dagger (1 ft. 2 in.) suspended from sword-belt, head on two cushions (lower rectangular and upper set diagonally). Effigy battered and weather-worn. Date *c.* 1270.

REFERENCES. *Arch. Camb.* 5th ser. v, 137, x, 248; 6th ser. viii, 383–5 (illustrated); Wade, *South Wales*, 149.

MANORBIER

PERSON REPRESENTED. Probably some member of the De Barri family and possibly John de Barri who died 1324.

EFFIGY (6 ft.). In suit of mail, coif, hauberk, mail gloves, hose, reinforced (cuir-bouilli?) with jambs, knee and elbow cops, sleeveless surcoat to below knees, cingulum (1½ in.), sword-belt (2 in.) barred, spurs and straps, legs crossed, heater-shaped shield (2 ft. 3 in.) charged with *two bars gemel* (the De Barri arms were, however, *argent three bars gules*), right hand grasps hilt of sword (scabbard, present length, 1 ft. 7 in., hilt with round pommel, quillons lost, 8 in.) and left appearing from under shield holds guige (1½ in.), head on two cushions (lower a flat bolster with pointed ends, upper a tasselled pillow) while flat cushion supports shoulders, feet on lion (couchant). Effigy well preserved and carved from block of Coal-measure sandstone. Date *c.* 1325 (pl. XXIII, fig. 2).

REFERENCES. Fenton, *Pembrokeshire*, 436; *Arch. Camb.* 1880, p. 286, 1891, p. 192, 1893, p. 248, 1911, pp. 204–11, illustrated on p. 205; Owen, *Old Pembroke Families*, 4.

NOLTON (now preserved in church porch)

PERSON REPRESENTED. Unknown knight; possibly Thomas de la Roche who died *c.* 1274.

EFFIGY. In suit of mail, globular coif, hauberk, sleeveless surcoat, shield (2 ft. long), guige, head on two cushions (lower broad and oblong and upper set diagonally). This fragment is cut off a little below the shield and the figure indicates that he was a sword-handling knight. Effigy carved from block of sandstone; now much worn and almost smooth. Date *c.* 1275.

REFERENCES. *Arch. Camb.* 5th ser. x, 249; 6th ser. viii, 386.

ST. DAVIDS (CATHEDRAL)

PERSON REPRESENTED. Unknown knight; attributed to some member of the Wogan family.

EFFIGY (6 ft.). In suit of mail, flat-topped coif, hauberk, mail gloves, hose, prick spurs and straps, cross-legged, sleeveless surcoat to middle of calves, cingulum, broad sword-belt, sword (2 ft. 9 in. from pommel to bottom of scabbard) and hilt with straight quillons, right hand grasps hilt of sword and left appears beneath shield holding scabbard, mutilated shield (2 ft. 5 in. long), guige, head on two cushions (bottom oblong and top set diagonally), feet on lion lying on side. Effigy much worn and in sadly mutilated condition. Date *c.* 1270.

REFERENCES. *Arch. Camb.* 4th ser. v, 292; 5th ser. xv, 225; 6th ser. viii, 380–3 (illustrated, p. 381); *Survey of St. David's*, 18; Jones and Freeman, *History of St. David's*, 120; Owen, *Old Pembroke Families*, 41; Fenton, *Pembrokeshire*, 88.

UPTON CASTLE (PRIVATE CHAPEL), originally in Nash Church.

PERSON REPRESENTED. Unknown knight.

EFFIGY (6 ft. present length, feet and ankles are lost). In suit of mail, round-topped coif with fillet, hauberk, mail gloves, hose, sleeveless surcoat to ankles, cingulum, cross-legged, scabbard fastened to sword-belt with arrangement of knotted thongs, possesses straight quillons and slightly curving hilt, mutilated shield 2 ft. 4 in. long, guige, head on two cushions (lower rectangular, upper set diagonally), right hand grasps sword-hilt and left holds scabbard. Date *c.* 1270.

REFERENCES. *Arch. Camb.* 4th ser. xii, 245; 5th ser. x, 243, 249; 6th ser. viii, 377–80 (illustrated, p. 378); Fenton, *Pembrokeshire*, 428; Owen, *Old Pembroke Families*, 46; Wade, *South Wales*, 284.

IRELAND

(CHRISTCHURCH CATHEDRAL)

PERSON REPRESENTED. Unknown knight. The effigy has been erroneously ascribed to Richard de Clare (Strongbow), earl of Pembroke, but it is of later date and the armorial bearings on the shield indicate that the knight belonged to another family.

EFFIGY (6 ft. 9 in.). In suit of mail, flattened coif, hauberk with mail in parallel rows from shoulders to wrists, mail gloves, hose, spurs (restored) and straps, flowing sleeveless surcoat, kite-shaped shield on left side charged with *three crosslets fitchy*, hands raised in prayer, head on one rectangular bolster (11 in. long). Effigy made from block of Kilkenny marble (palaeozoic) (pl. XXII, fig. 1).

COUNTY OF KILKENNY

KILFANE

PERSON REPRESENTED. A member of the de Canteville family.

EFFIGY. In suit of mail, somewhat flattened coif, hauberk with parallel rows of mail from shoulders to wrists, hose, rowel spurs and straps, sleeveless surcoat to knees with ripple drapery, cingulum, kite-shaped shield on left arm charged with *four annulets, a canton ermine*, Canteville, sword lies under body and scabbard visible between legs, sword-belt, guige, cross-legged, right arm at side and hand bare with the mail glove hanging by the wrist, head on one large rectangular pillow, feet rest on well carved cluster of oak leaves and acorns. The shoulders are somewhat narrow, chest flat, and right arm badly designed. Effigy carved out of Kilkenny marble (palaeozoic rock) (pl. XXII, figs. 2 and 3).

REFERENCES. *Trans. Kilkenny Arch. Soc.* ii (1852), 67–9 (illustrated).

Graigue-na-managh Abbey

Person Represented. Unknown knight.

Effigy. In suit of mail, globular coif, hauberk, hose, mail gloves, sleeveless surcoat below knees, cingulum, legs crossed, broad sword-belt with sword (scabbard with metal end, hilt with drooping quillons and circular pommel) fastened by laces, feet lost, right hand on hilt of sword and left holds scabbard, head on two cushions (bottom rectangular and top set diagonally). Effigy carved in high relief from block of Kilkenny marble (palaeozoic rock) (pl. xxiii, fig. 3).

References. *Trans. Kilkenny Arch. Soc.* ii (1852), 64, 67, details of sword fastening illustrated on p. 64.

COUNTY OF WATERFORD

Waterford (Christchurch Cathedral)

Person Represented. Unknown knight.

Effigy. In suit of mail, having mail on arms of hauberk in parallel lines from shoulders to wrists, round-headed coif, shoulder-pieces, elbow and knee cops, sword-belt, sword in scabbard with straight quillons and circular pommel laid diagonally on breast, right hand on thigh and left on scabbard, legs straight, head on rectangular oblong bolster and feet on lion (couchant). Effigy made of Kilkenny marble (palaeozoic rock). Date *c.* 1350.

Discussion.

Mr. Arthur Gardner thought Dr. Fryer's claims for Bristol were on the whole justified, and the geological evidence he had obtained would lead to good results. After all that had been done by Professor Lethaby, Dr. Philip Nelson, and Sir William Hope, little was still known about the men who carved the effigies, or the conditions under which they worked. It was uncertain whether the guilds or other organizations were attached to particular kings, bishops, cities, or quarries. The Purbeck marblers were referred to as working in association, but it was difficult to connect them with any particular locality, as the quarries were never thickly populated, and Corfe might have been their headquarters. Dr. Fryer had proved a distinct West Country school, and had on stylistic grounds attributed several monuments to Bristol, but were style and material alone sufficient to establish a centre there? Wells and Gloucester craftsmen might have been allied to Bristol and produced similar work. The Pershore knight belonged to a widespread type, but the Bristol knights seemed to be in a quieter style: the active figures of the Lord Mayor's Chapel were, however, different and might have been due to London influence.

Mr. I'Anson remarked that Dr. Fryer had increased the number of observed effigies depicting the ailette from three to four. He was able to add four to that number by the inclusion of the two Colvill effigies of *c.* 1330–5 at Ingleby Arncliffe, Yorks.; the effigy of Sir John de Bulmer IV (*ob.* 1299), formerly in the Augustinian priory of Guisborough, now in the church of Wilton-in-Cleveland, Yorks., and the effigy in the cathedral church of Newcastle-upon-Tyne. He agreed with Dr. Fryer that the Bristol straight-legged effigy was one of the series of these knights so represented. There were certainly more straight-legged effigies of knights than was popularly supposed. Four of the period were in Yorkshire, viz. the two above-mentioned Colvill effigies, the Stapleton effigy, *c.* 1332, at Melsonby, and that of Sir Hugh Fitz-Henry (*ob.* 1304) at Romaldkirk, the latter a work of the Durham school of craftsmen. At Guisborough Priory, N.R.—found at the Normanby brickworks—were the legs of a straight-legged effigy of *c.* 1335 still retaining their rowel spurs. In county Durham were two heaumed straight-legged effigies of the second decade of the fourteenth century, originally in the churchyard of Durham Abbey, but now at Chester-le-Street, the history of both being well authenticated. It might rather surprise some people to find heaumed effigies at such a late date, but the Durham school, apparently founded *c.* 1270 by a Purbeck marbler, was extraordinarily conservative. At Houghton-le-Spring, for instance, was an effigy of *c.* 1310 which was virtually a copy of the type of figure being turned out *c.* 1270 by the Purbeck marblers. He had listened with great interest to Dr. Fryer's remarks on the work of the Bristol school. At York, between about 1317 and 1330, there was a very highly skilled school of craftsmen who turned out some remarkably fine effigies. The knights were usually depicted bare-headed; the shield carried high up the arm, and voluminous sleeved surcoats were worn. In the Temple Church, London, was the fine effigy of William, second Lord Roos of Helmsley (*ob.* 1317), formerly in the Augustinian priory of Guisborough; at Bedale was the effigy of Brian, Lord Fitz-Alan, executed *c.* 1318; at Norton (county Durham) was an unidentified effigy of *c.* 1320, evidently commemorating Sir Richard de Parco; at Howden, Goldsborough, Harlsey, and Escrick were other examples. Coeval with this school was another highly skilled York school which turned out some beautiful figures, among them the Stillingfleet, Ilkley, and Felixkirk effigies. So far as Yorkshire was concerned the period 1315–45 was the golden age in the era of monumental sculpture. It was interesting to notice how the type of stone dealt with influenced the work of the different schools. The Durham craftsmen who, in early times, employed the hard Frosterly marble, depicted the mail by means of incised lines and freely used the sword-handling attitude, which was never adopted by any of the York schools.

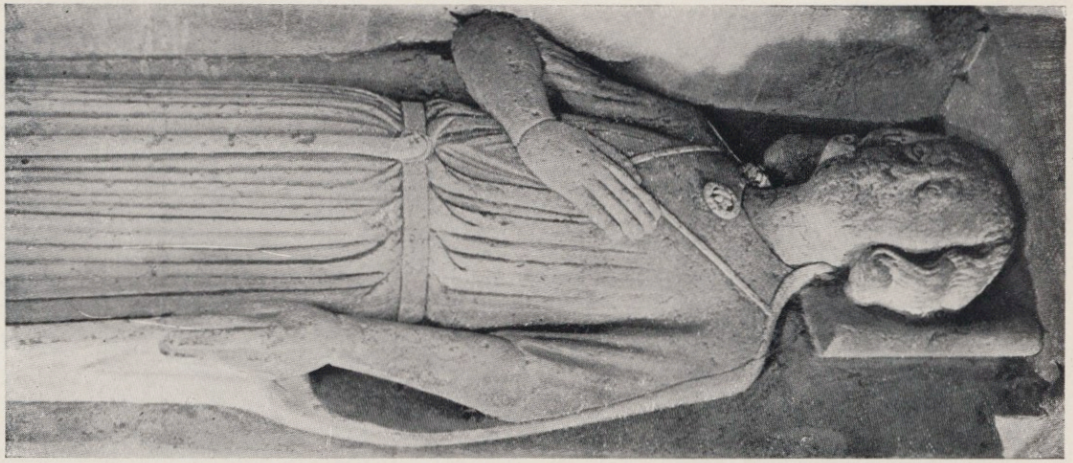
Mr. HEMP asked if there was any evidence as to travelling schools of workmen. There was an effigy at Grosmont, near Bristol, of early thirteenth-century date in an unfinished condition, which must have been executed on the spot. Dr. Fryer had shown some diffidence about portraiture, but most would agree that the majority of effigies were portraits. There was one under a canopy at Cheriton, Pembrokeshire, which seemed to reflect the Bristol style; and those at Crickhowel and Margam were well within the Bristol sphere of influence.

Dr. FRYER in reply referred to an effigy at Haseley, Oxfordshire, which had been difficult to classify, but was later proved by Professor Sollas to be not Bath oolite but from a local quarry. It was beautifully carved and dated about 1240–50; as it resembled Bristol work it was probably carved by a craftsman from that centre. It was news to him that there were several straight-legged effigies within the limits mentioned in the paper. Examination of fragments by Mr. Richardson had shown that of the six effigies at Winterbourne, two were made at Bath and four at Bristol.

The CHAIRMAN (Mr. GIUSEPPI) thought that Dr. Fryer had made out a good case for Bristol, but he would like to know if there was any documentary evidence for a school of sculpture there, or for the alleged migration from Wells to Bristol. The thanks of the Society were due to the author for his paper, which had been lavishly illustrated on the screen.

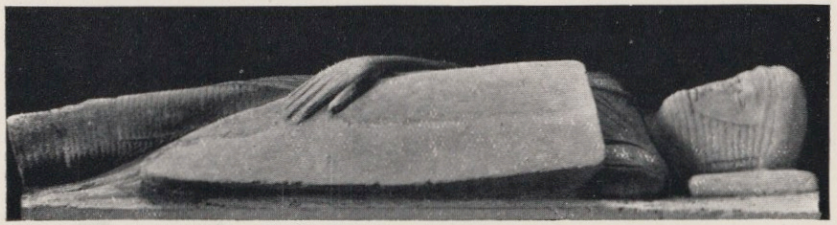
1. Wells Cathedral: west front. 1230–1240

2. William Longespée, Salisbury Cathedral. *c.* 1240



6. Civilian, St. James, Bristol. *c.* 1240

3. Knight, Shepton Mallet, Somerset. 1240–1245



4. Knight, Shepton Mallet, Somerset. 1240–1245

5. Knight, Shepton Mallet, Somerset. 1240–1245

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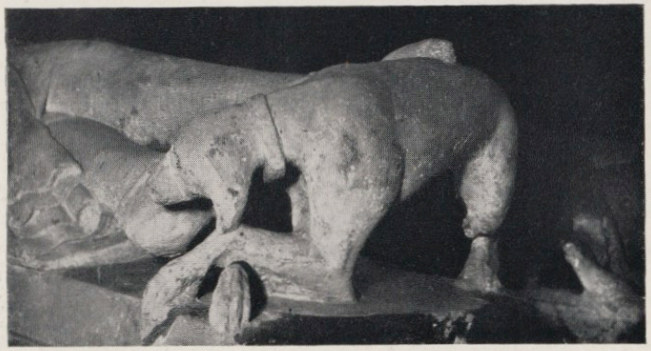
1. Civilian, St. Peter's, Carmarthen. 1240-1245



2. Detail of Fig. 3. *c.* 1260

3. Knights, St. Mark's, Bristol. First Knight, *c.* 1240–1250; second Knight, *c.* 1260

4. Knight, Iddesleigh, Devon. *c.* 1250

5. Figure in feretory, Winchester Cathedral 1240–1245

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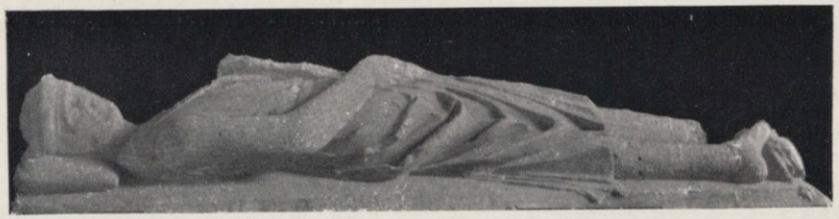


1. Knight, Tickenham, Somerset. 1240–1250

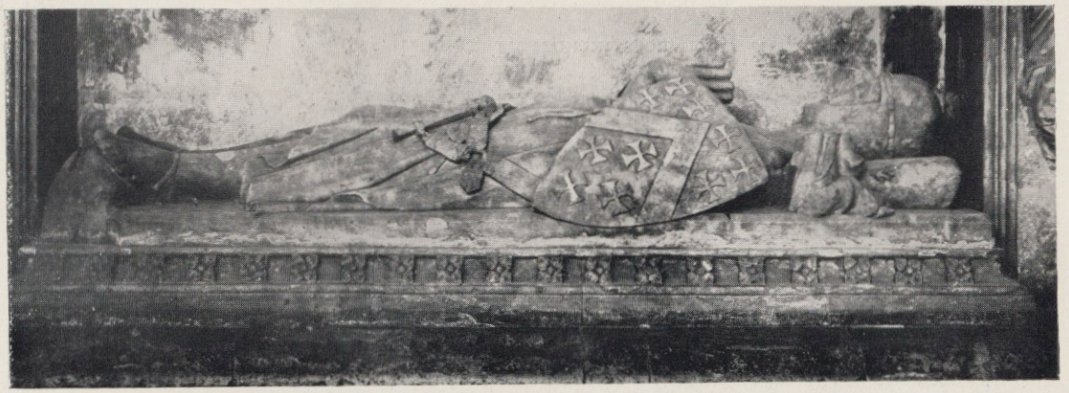
2. Knight, Tickenham, Somerset. 1240–1250

3. Knight, St. Mary Redcliffe, Bristol. *c.* 1260

4. Knight, St. Mary Redcliffe, Bristol. *c.* 1260

5. Knight, Tickenham, Somerset. *c.* 1260

1. Knight, Nettlecombe, Somerset. *c.* 1260



4. Thomas II, 6th Lord Berkeley (?), Bristol Cathedral. *c.* 1320

2. Knight, Pershore Abbey, Worcestershire
c. 1280

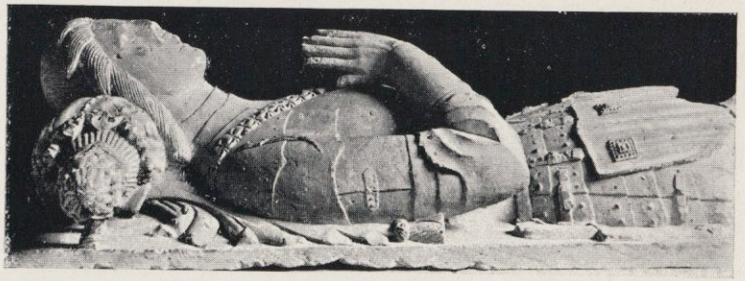
3. Head of Knight, St. Philip's,
Bristol. 1290–1300

5. Sir John de Meriet, Combe Flory, Somerset. *ob.* 1327

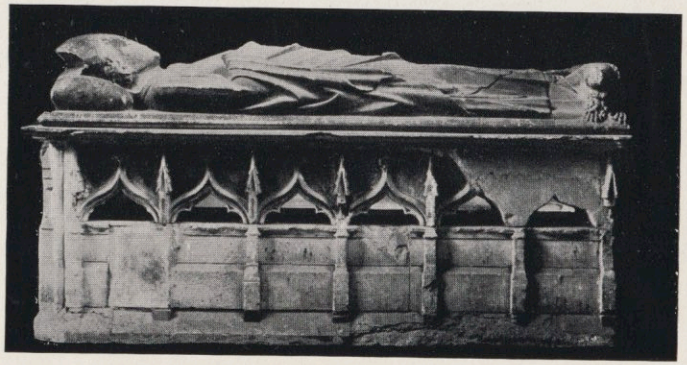
1. Margaret, Lady Berkeley. *ob.* 1337: Maurice IV, 9th Lord Berkeley. *ob.* 1368, Bristol Cathedral

2. Sir Edward and Lady de Bradston, Winterbourne, Glos. *c.* 1400

3. Knight, St. Philip's, Bristol. 1450–1460

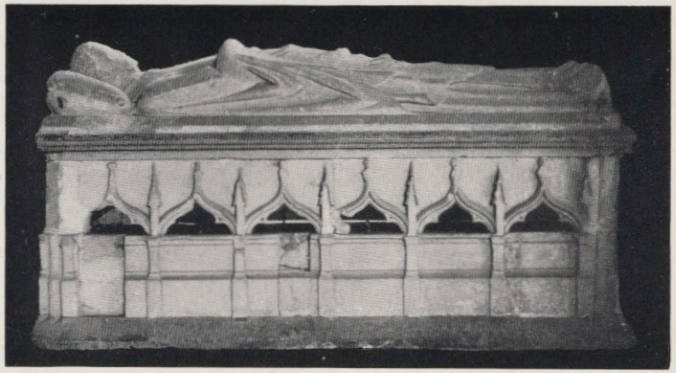


4. Sir John Newton, Yatton, Somerset. *c.* 1470.



5. Bishop Drokensford, Wells Cathedral. *c.* 1330

6. Detail of Bishop Drokensford's figure. *c.* 1330



1. Dean Godelee, Wells Cathedral. *c.* 1330

2. John Lanyngton, priest, St. Mary Redcliffe, Bristol. 1390–1400

3. Priest, Minehead, Somerset. *c.* 1410

4. Chancellor Biconyll, Wells Cathedral. *c.* 1449

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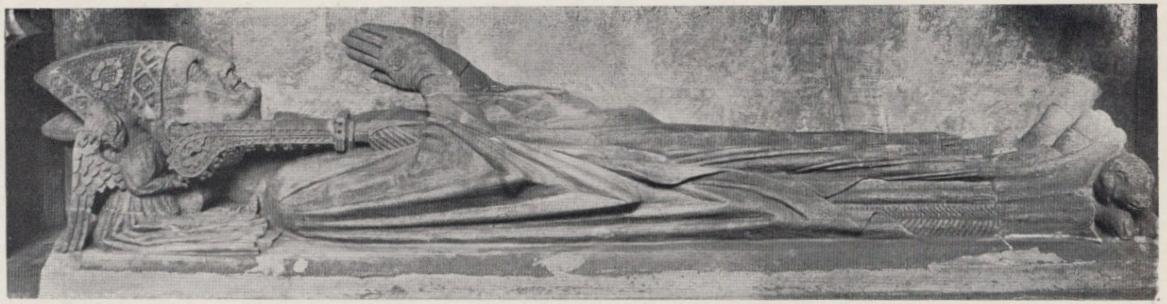
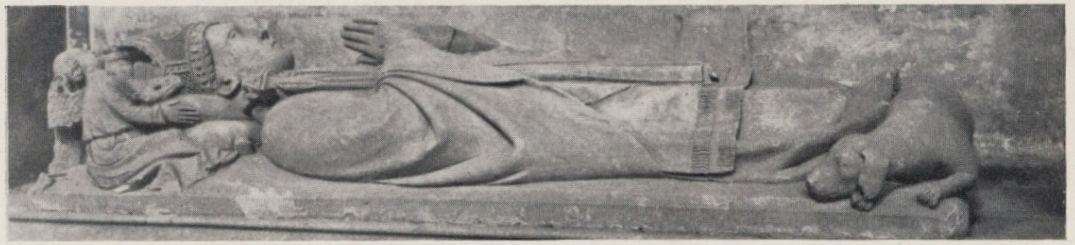
1. Detail of Chancellor Biconyll's effigy, Wells Cathedral. *c.* 1449

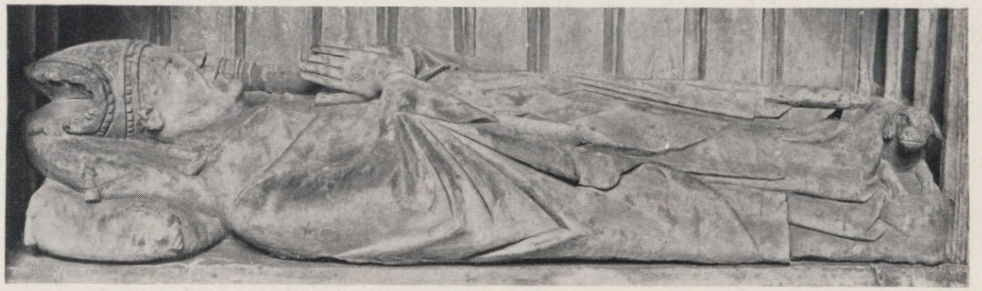


2. Abbot Newbury, Bristol Cathedral. *ob.* 1473



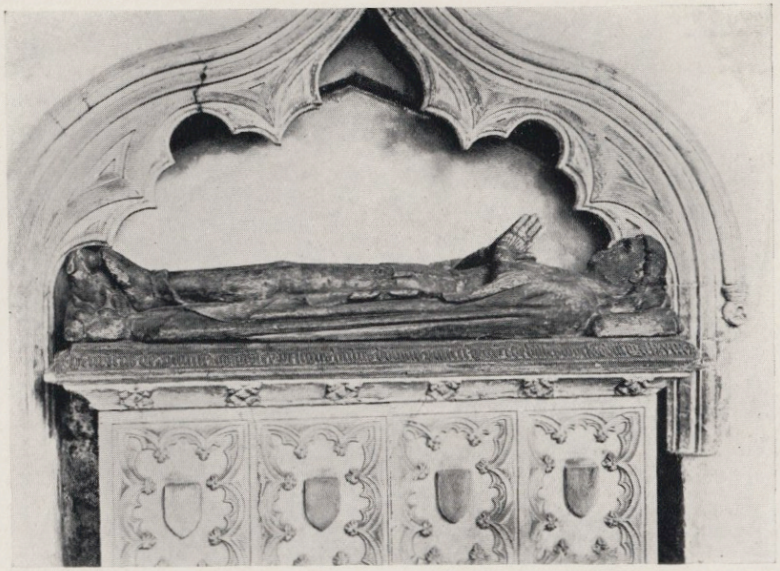
3. Abbot Hunt, Bristol Cathedral. *ob.* 1481

4. Abbot Newland, Bristol Cathedral. *ob.* 1515



5. Bishop Salley, St. Mark's, Bristol. *c.* 1470

6. Civilian, Yatton, Somerset. *c.* 1325



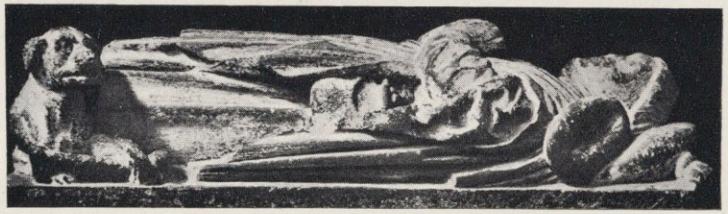
1. Civilian, St. Mark's, Bristol. *c.* 1360

2. Civilian, Pucklechurch, Glos. *c.* 1360

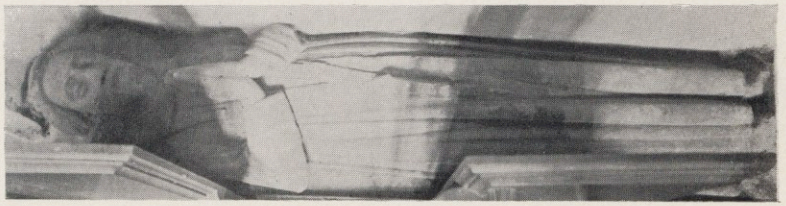
3. Edward Blanket and wife (?), St. Stephen's, Bristol. *c.* 1375

4. Walter Frampton, St. John Baptist's, Bristol. *ob.* 1388

1. William Canynges II, St. Mary Redcliffe, Bristol. *c.* 1460



2. Civilian, St. Mary Redcliffe, Bristol. 1470–1480



3. Walter Tyddestille, St. Stephen's, Bristol. 1380–1390

4. Joan, wife of William Canynges II, St. Mary Redcliffe, Bristol. *c.* 1460

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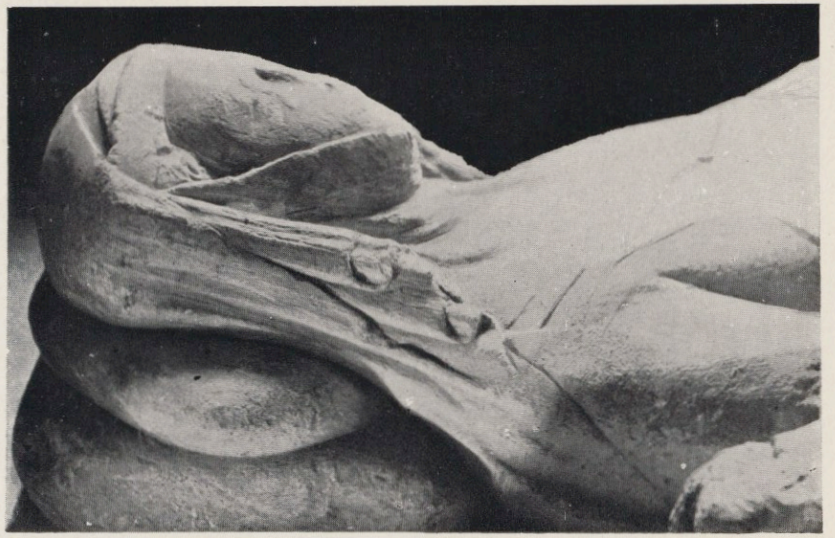
1. Lady, Tickenham, Somerset. *c.* 1300



2. Lady, Combe Flory, Somerset. *c.* 1327

3. Lady Newton, Yatton, Somerset. *c.* 1470

4. Lady, Yatton, Somerset. 1330-1340

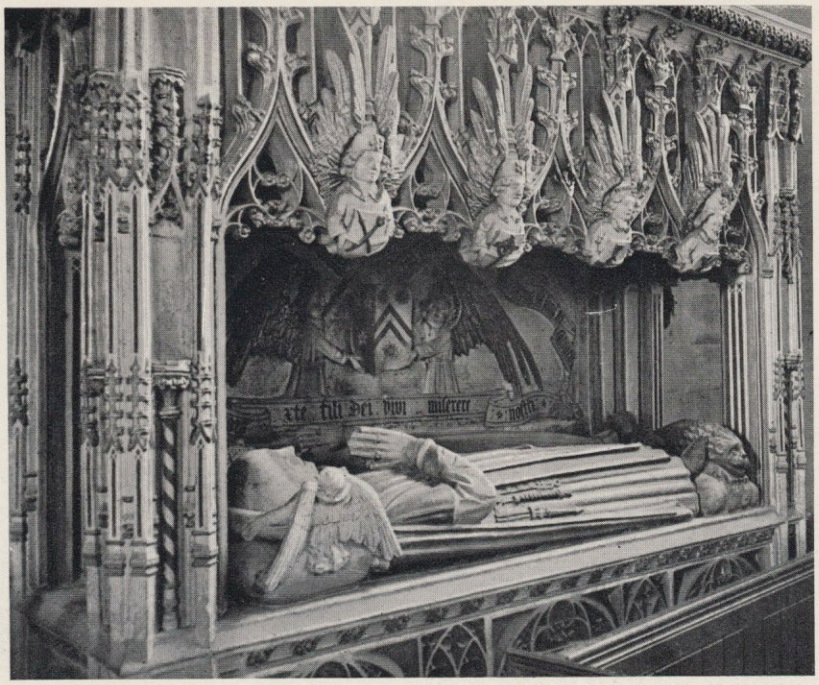
1. Lady, Berkeley, Glos.
1280-1290

2. Lady, Berkeley, Glos.
1290-1300

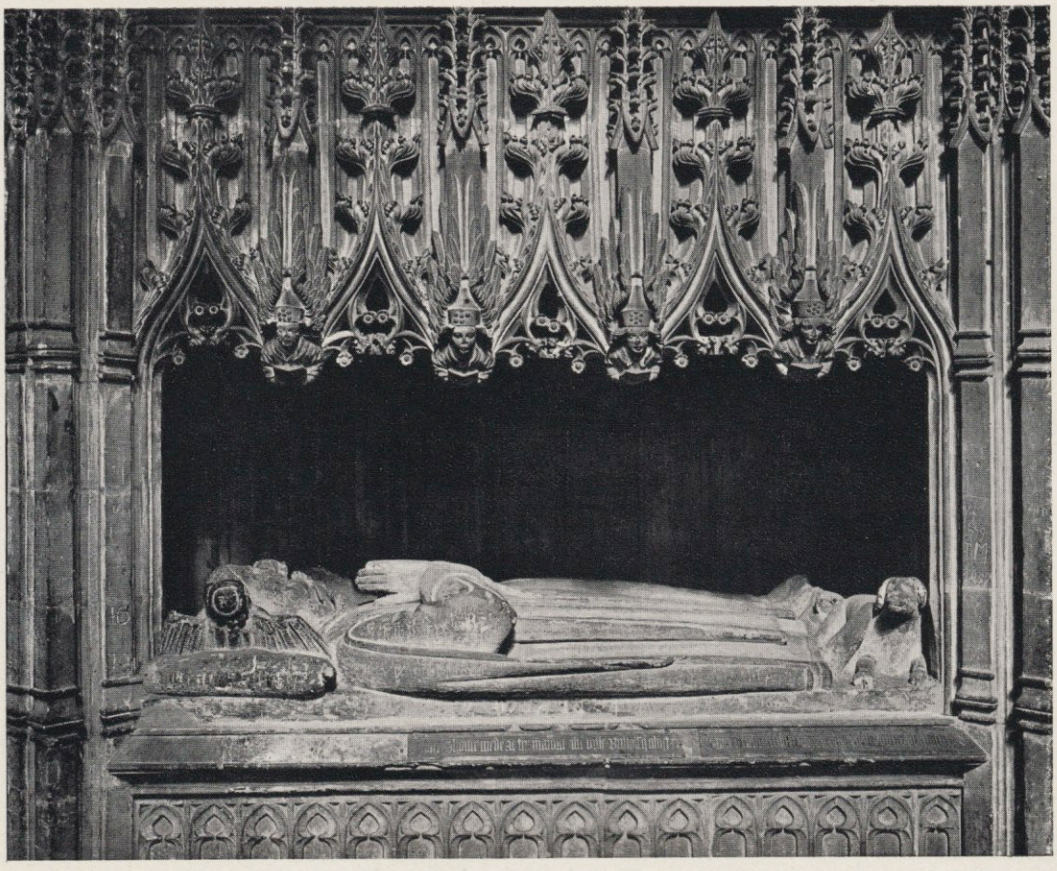
3. Civilian, Berkeley, Glos.
c. 1310

4. Priest, Bitton, Glos.
c. 1360

5. Minehead, Somerset. 1460-1465



1. Sir Richard Choke and wife, Long Ashton, Somerset. *c.* 1470



2. Sir Thomas Mede and wife, St. Mary Redcliffe, Bristol. 1475

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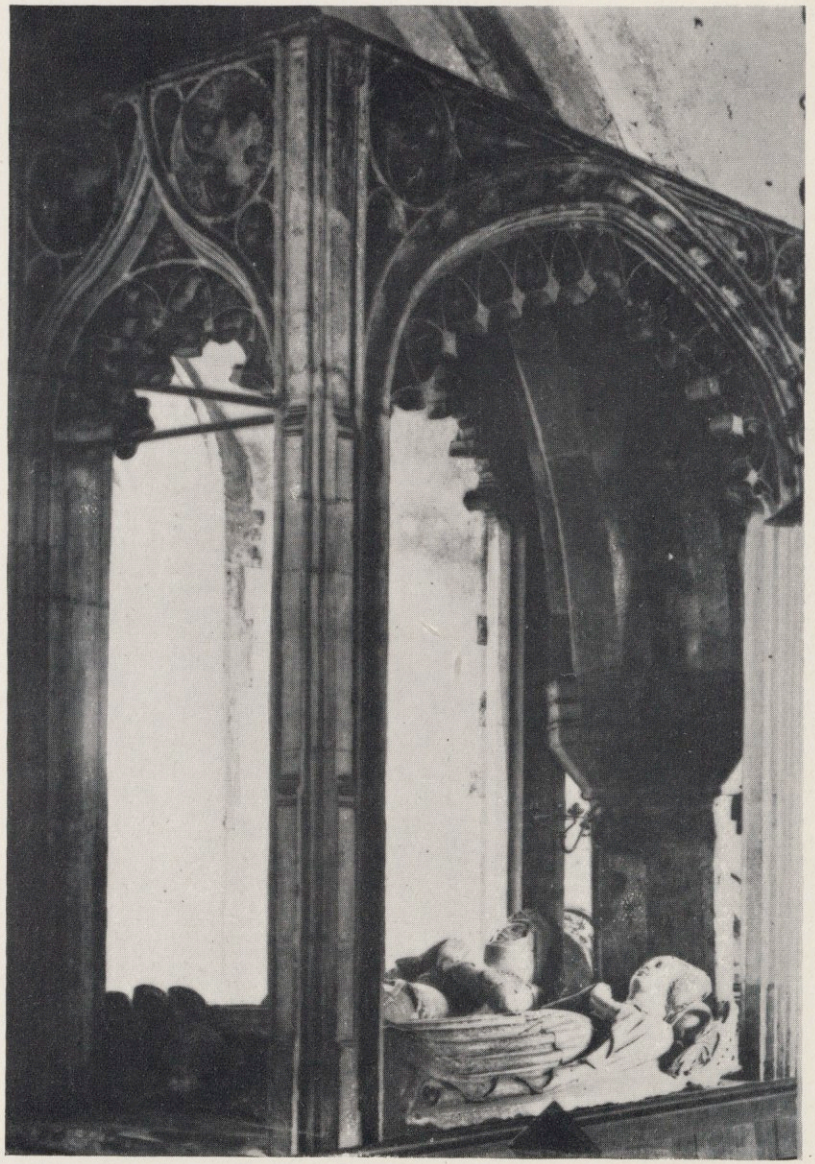
1. Tomb and chantry of Bishop Beckington, Wells Cathedral. 1451



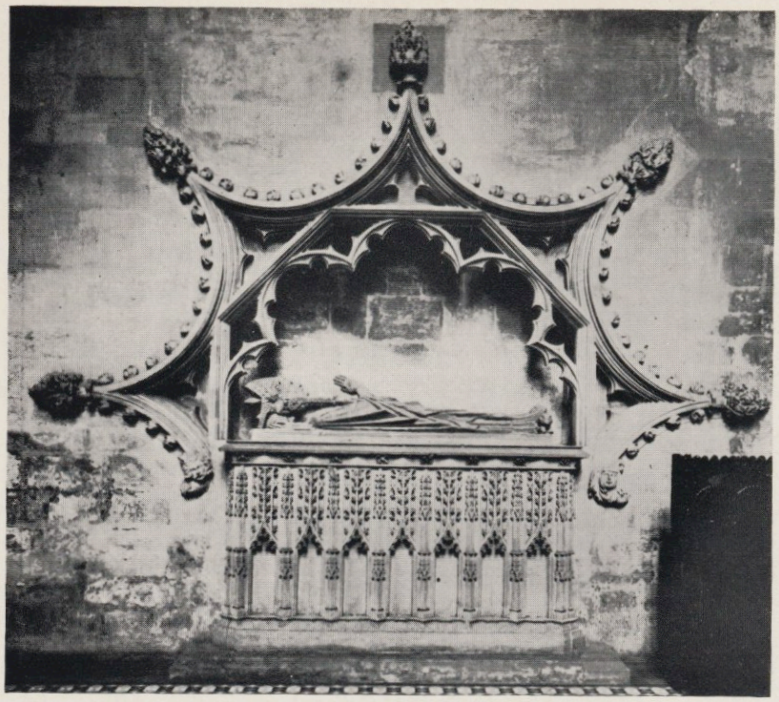
2. Tomb of John, 4th baron Harrington and wife, Porlock, Somerset. *c.* 1475

Published by the Society of Antiquaries of London, 1925

1. Detail of Bishop Beckington's tomb, Wells Cathedral. 1451

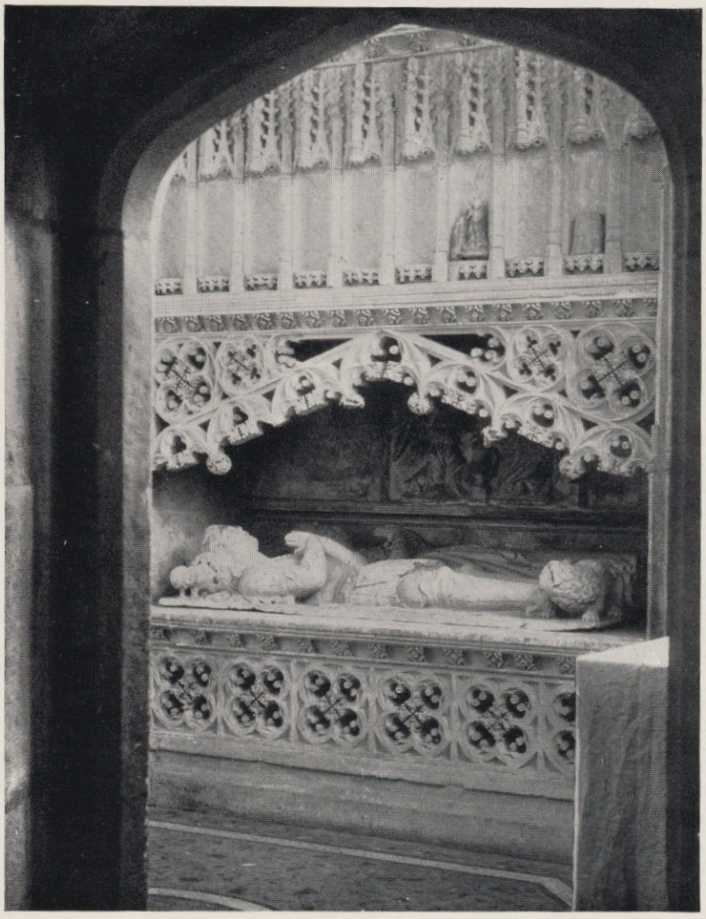
2. Bishop Salley's tomb, St. Mark's, Bristol. *c.* 1470

3. Annunciation from tomb of Sir John Newton, Yatton, Somerset. *c.* 1470



1. Abbot Newbury's tomb, Bristol Cathedral. *ob.* 1473

3. Detail of Sir Maurice Berkeley's tomb, St. Mark's, Bristol. *c.* 1470



2. Tomb of Sir John Newton, Yatton, Somerset. *c.* 1470

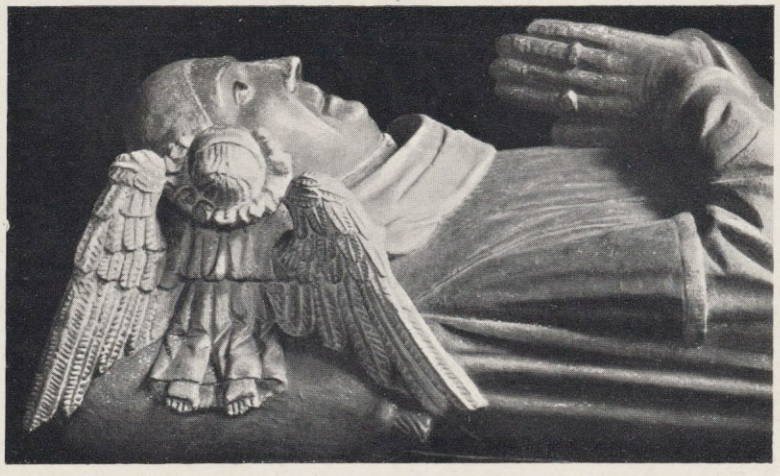
4. Tomb of Sir Maurice Berkeley, St. Mark's, Bristol. *c.* 1470

1. Edward Blanket (?), St. Stephen's, Bristol. *c.* 1375

2. Walter Tyddestille (?), St. Stephen's, Bristol. 1380-1390

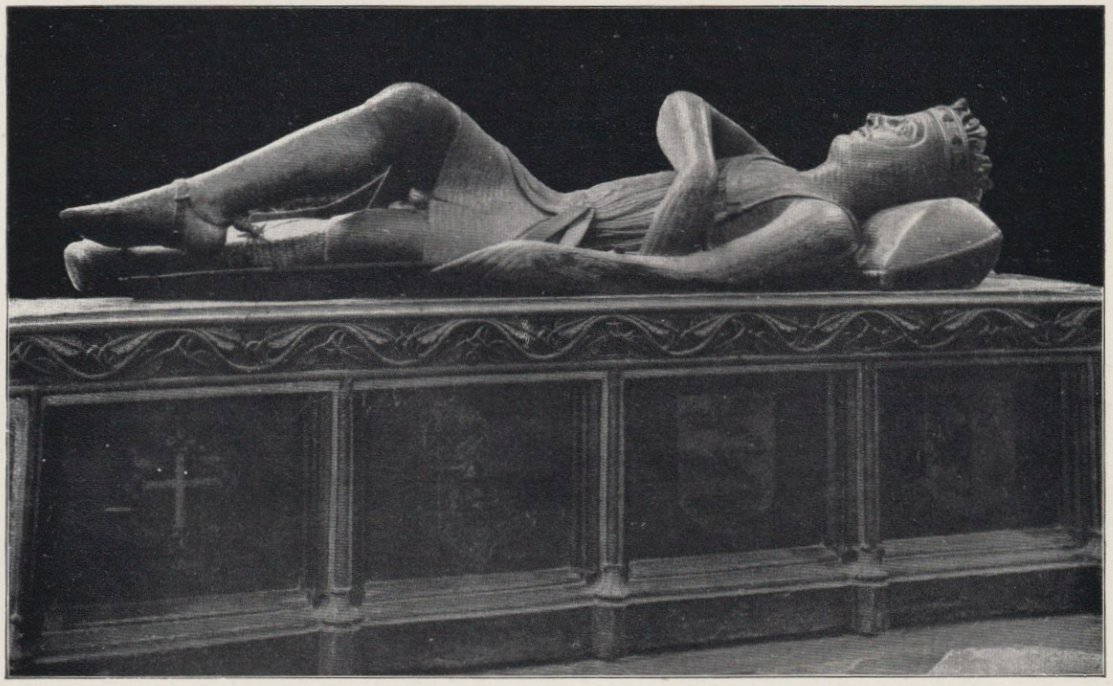
3. William Canynges II, St. Mary Redcliffe, Bristol. *c.* 1460

4. Joan, wife of William Canynges II, St. Mary Redcliffe, Bristol. *c.* 1460



5. Sir Richard Choke, Long Ashton, Somerset. *c.* 1470

1. Sir William Gorges and 1st wife, Lady Anne Howard, Wraxall, Somerset. *c.* 1500



2. Robert Duke of Normandy, Gloucester Cathedral. 1280-1290

3. Lady Tawstock, Devon. 1330-1340

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1. Holy Trinity, British Museum

2. St. John's Head, Ashmolean Museum

3. Head from stone retable, St. Cuthbert's, Wells. *c.* 1450

4. The Holy Trinity, The Annunciation, etc. on Alabaster tomb chest, Wells Cathedral. *c.* 1450

1. Knight and Lady, Abergavenny, Monmouthshire. *c.* 1450

2. Sir Nicholas de Valers, Down Ampney, Glos. *c.* 1270

3. Knight, Hughenden, Bucks. *c.* 1270

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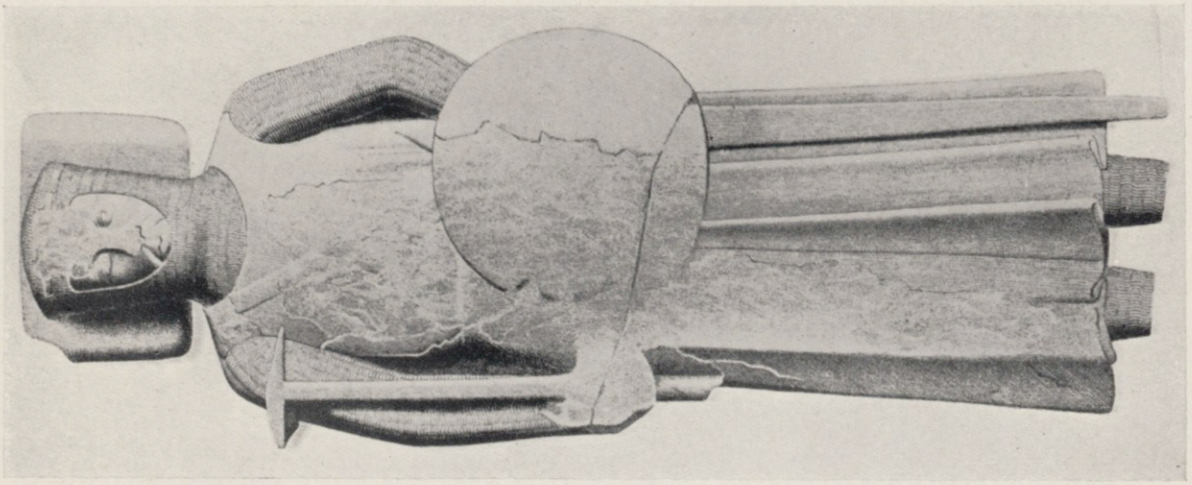
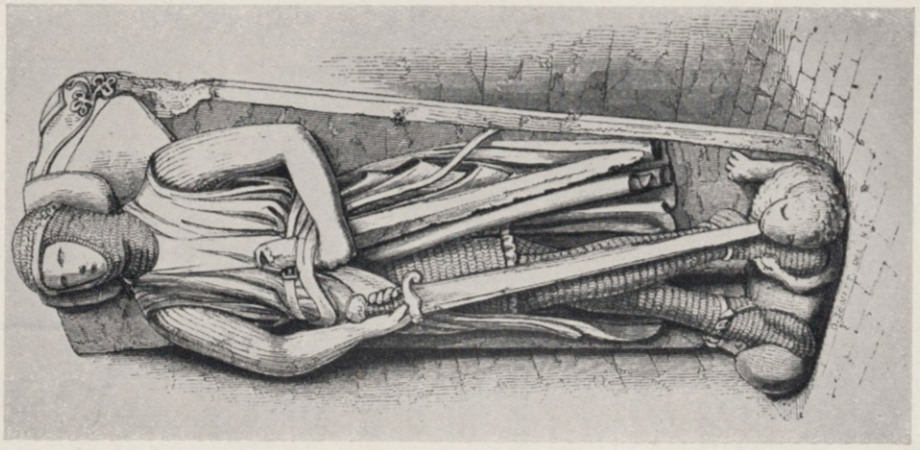
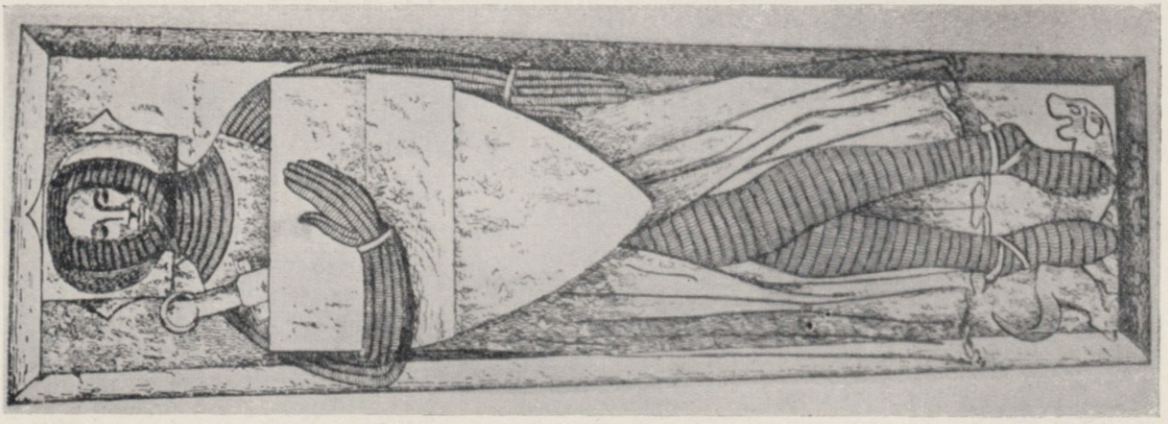


3. Knight, Priory church, Great Malvern. *c.* 1240



2. Knight, Great Haseley, Oxon. *c.* 1240



1. Sir Robert de Button (?) Bitton, Glos. *c.* 1240

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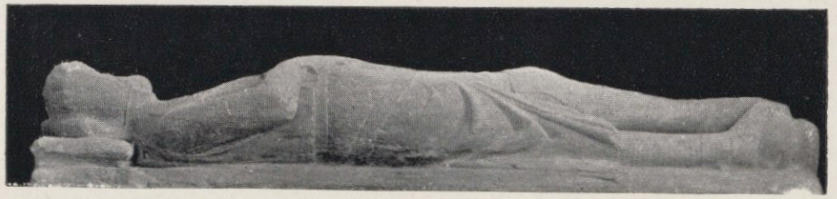
1. Knight, Leighton-under-Wrekin, Shropshire. *c.* 1315

2. Knight, Brympton d'Evercy, Somerset. *c.* 1270



3. Knight, Kingsdon, Somerset. 1270–1280

4. Sir John de Domer, Pendomer, Somerset. 1320–1325

5. Sir Richard Gyvency, Limington, Somerset. *c.* 1330

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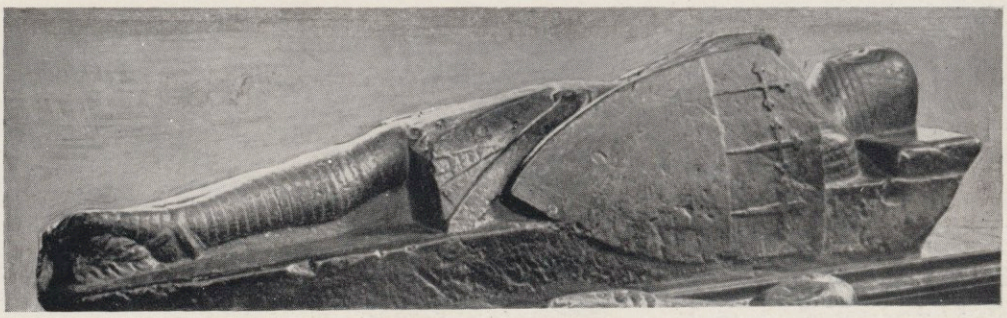
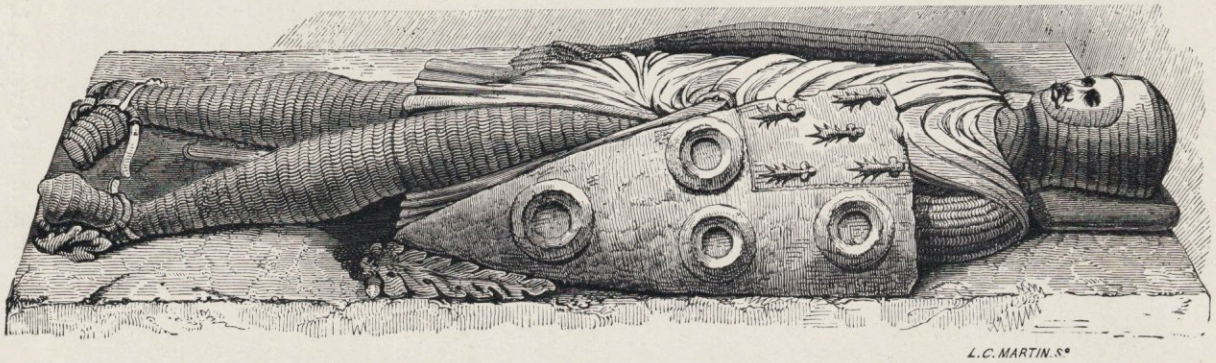
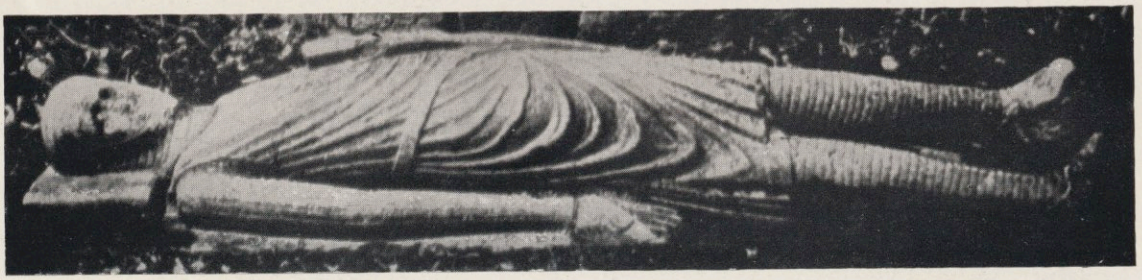


1. Knight, Christ Church Cathedral, Dublin



2. Knight of the Canteville family, Kilfane, co. Kilkenny



3. Knight of the Canteville family, Kilfane, co. Kilkenny

4. Knight and Lady, Beer Ferrers, Devon. *c.* 1300

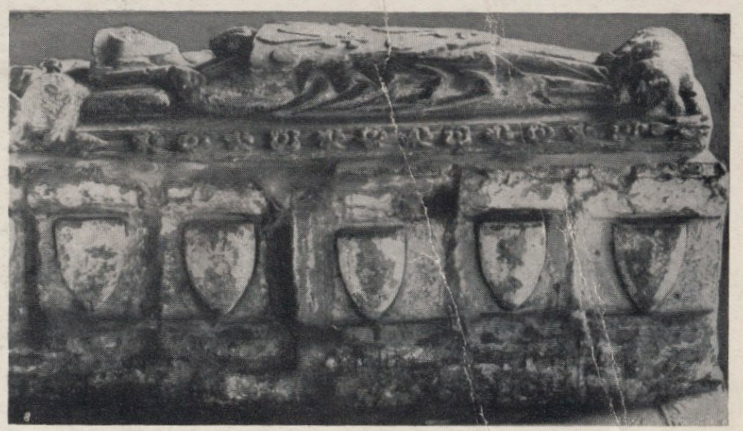
1. Knight, Abbey Dore, Herefordshire. *c.* 1280

2. Knight, Manorbier, Pembrokeshire. *c.* 1325

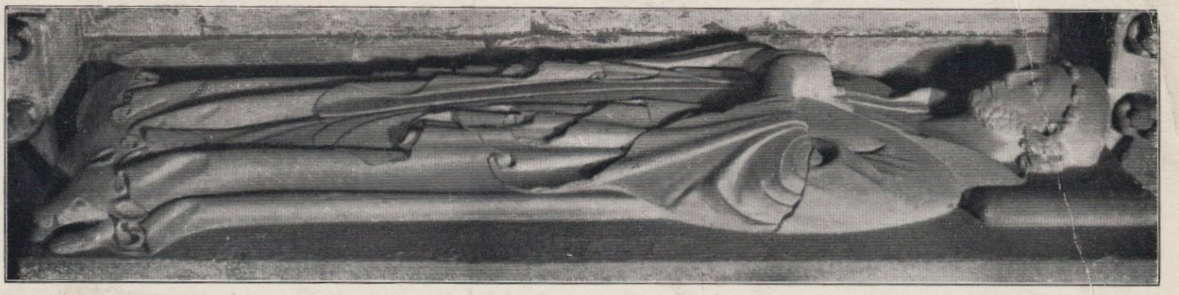
3. Knight, Graique-na-managh Abbey, co. Kilkenny

Published by the Society of Antiquaries of London, 1925

1. Head of Knight, new cloister, Exeter Cathedral. *c.* 1280



2. Lady, Abergavenny, Monmouthshire, (?) *ob.* 1259



3. Chancellor Swinfield (?), Hereford Cathedral. *c.* 1290

4. Angel on tomb, Kington, Herefordshire. *c.* 1470

5. Sir Walter Rodney, Backwell, Somerset. *ob.* 1466